Vol. XXXVII MARCH, 1918 No. 3

ARCHITECTVRE

The PROFESSIONAL ARCHITECTURAL MONTHLY

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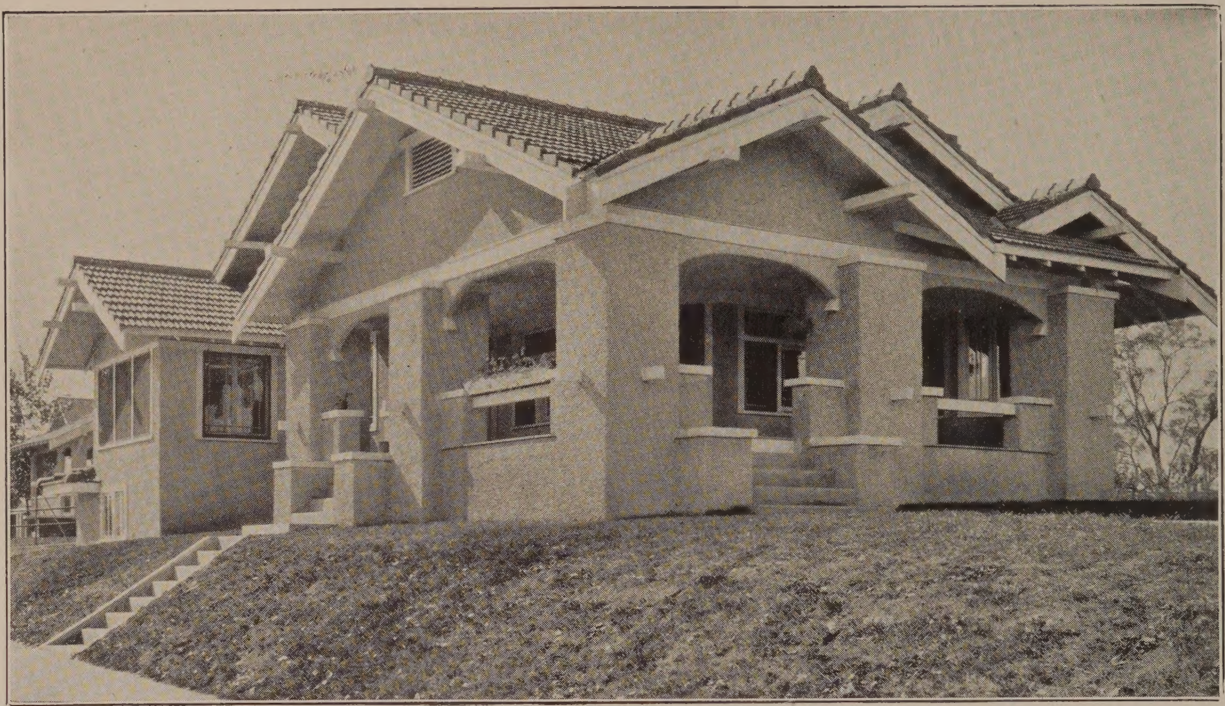

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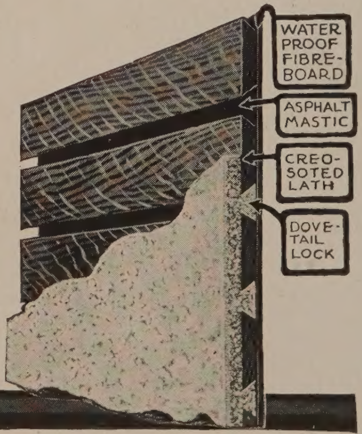

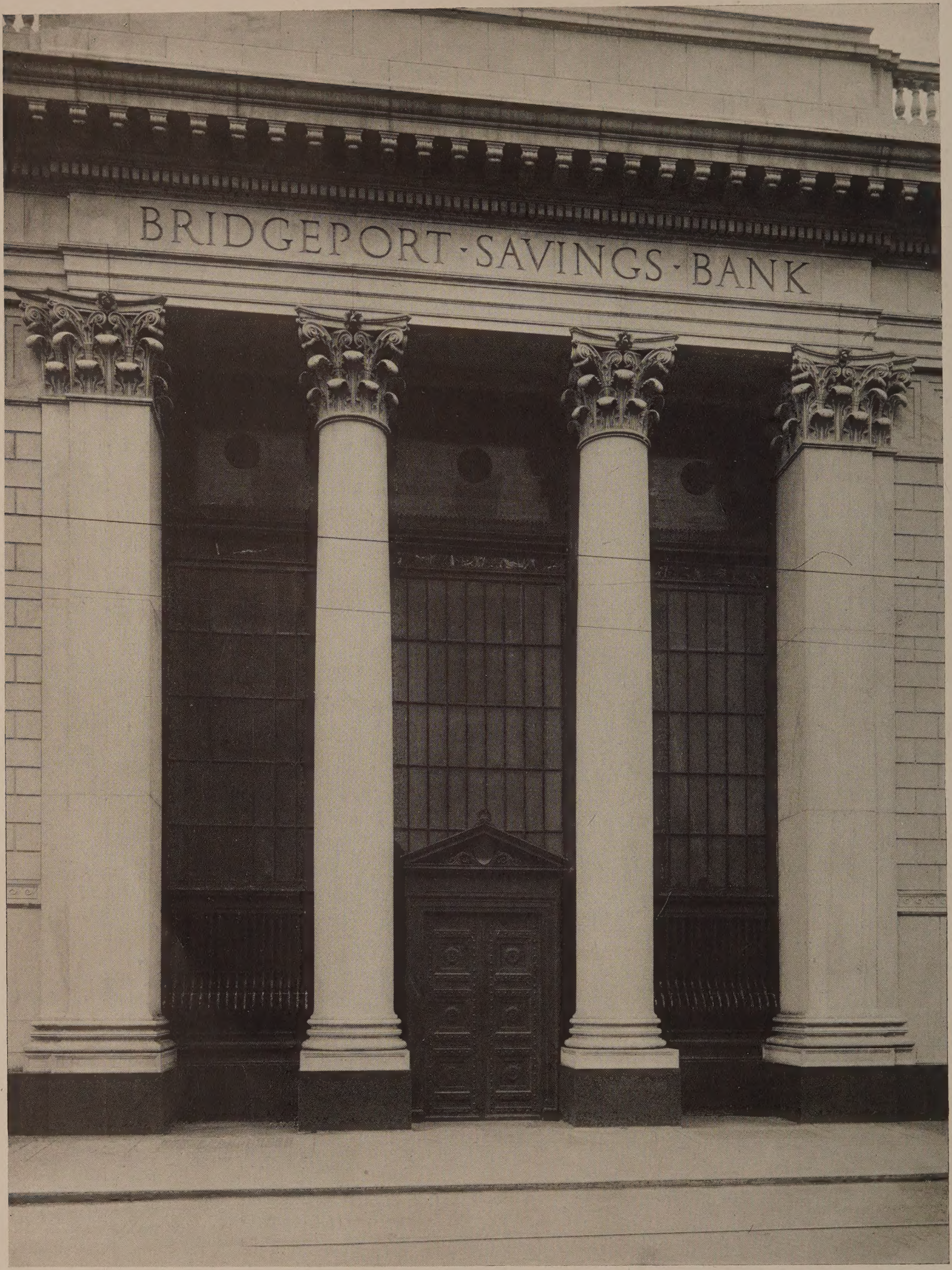

DETAIL OF ENTRANCE, BRIDGEPORT SAVINGS BANK, BRIDGEPORT, CONN. Cass Gilbert, Architect.

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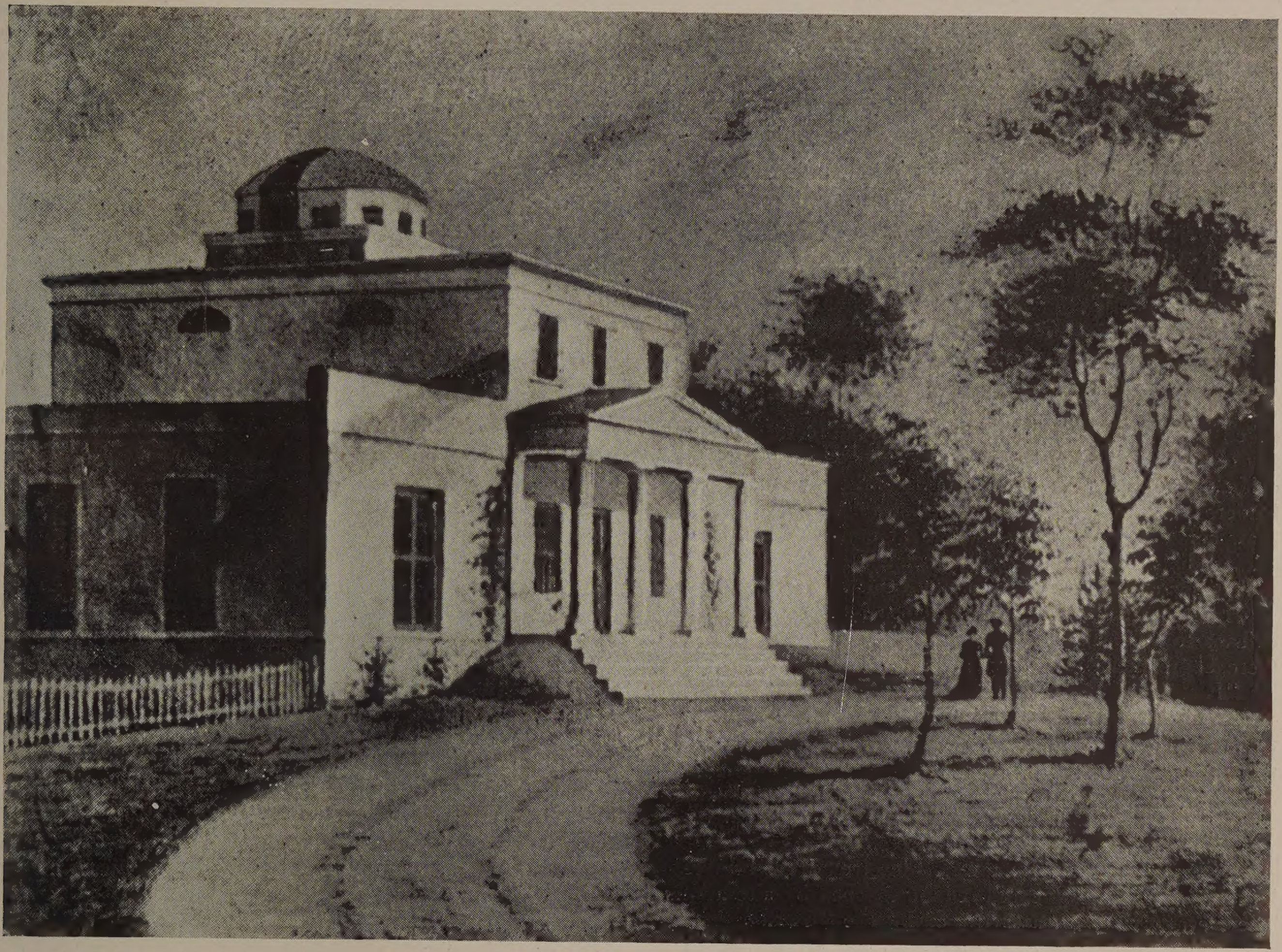


Brentwood

Benjamin Latrobe, Architect, Washington, 1818

VERY few architects of the early American periods have left, either in volume or in quality, anything like the architecture of Benjamin Latrobe, and yet it is a singular fact that most of his finest designs have fallen into complete obscurity. This is due partly to the great rarity of architectural biographical matter and of personal memoirs that might explain his actual work. Practically all of his designs have been altered beyond recognition, destroyed, or demolished to make way for modern buildings. In fact, it is a rarity to find a pure design of Latrobe's, and to better understand the subject of this article, I believe it best to give a short biography showing the man's character.

Born in Fulme, Yorkshire, on May 1, 1764, Latrobe studied under Smeaton and Cockrell, two very popular and deservedly great architects of London, and left England in 1793, overcome with grief at the death of his wife. His entire work in England must have been in the "Grecian gusto" period, following the publication of Stuart and Revett's "Antiquities of Athens" in 1762, for at that time the fashionable public had already turned from Robert Adam's "filagraine and fan-painting," made cheap and feminine by his host of petty imitators, and was then demanding nothing else but porticos, etc., in the Grecian manner. Latrobe's own predilection for the Greek is best shown by an extract from a letter written to President Thomas Jefferson in 1807. ". . . My *principles* of good taste are rigid in Grecian Architecture. I am a bigoted Greek in the condemnation of the Roman A. of Baalbec, Palmyra, Spalatro & of all the buildings erected subsequent to Hadrian's reign. . . . Whenever, therefore, the Grecian style can be copied without impropriety, I love to be a mere, I would say a *slavish*, copyist." It must be remembered that Jefferson was an abject Palladian, so Latrobe's letter, written in his usual direct and positive way, must have caused some of the friendly architectural arguments of the two men. It is certain that Latrobe loved the Grecian style, but he could hardly be called a copyist. I know of four of his designs, all of them of the severely classic type, having excellent fenestration and possessing a certain original quaintness. His details are neither strictly Greek nor Roman and are quite different in character from those of his contemporaries, but are, quite naturally, of Grecian derivation. Architects familiar with the refinements of the Colonial designers might think them crude and without knowledge of purpose, but a sympathetic study of his built designs could convince them of their appropriateness and "big" quality. He has been considered mostly as a constructor and engineer, and mention of his architectural worth has been slighted to a detrimental degree. In the "Journal of Latrobe" are published many of his sketches—mostly architectural—but a few of landscapes, water scenes, portraits, etc., that are the evident work of a draftsman of remarkable ability. His rendered details of work on the Capitol are excellent and show a fine sense of values. And at odd times he turned soldier, botanist, mineralogist, geologist, and astronomer; in fact, his activities covered many fields and seem untiring.

In December, 1818, he was at sea, on the way to New Orleans to build and superintend the water-works, and died there, September 3, 1820, of yellow fever. Glenn Brown, in his "History of the Capitol," gives an admirable account of his work on the Capitol building and best describes Latrobe's character. "Latrobe was a linguist, speaking and writing several languages, and a clear and forceful writer; a man of unbounded confidence in his own capacity as a constructor and designer and with little toleration for those who differed with him in such matters."

Brentwood House, in the northeast environs of Washington, was his one splendid relic untouched by alterations. The Decatur House was attacked by the "Chester Arthurians" and bears no resemblance to its former self; the Van Ness Mansion was demolished to make room for the Pan-American Building; and St. John's Church has been altered and added to until the original composition is almost obscured. So it is with a feeling of almost personal loss to find Brentwood in a complete state of decay, hastened by a careless fire in 1916 and, curiously enough, almost exactly one hundred years since its erection. It would be impossible now to form any idea of the building as a whole. The fine circular ballroom is completely down, and on my last visit there I found tramps using the excellent porch capitals as a means of breaking sticks for their fire.

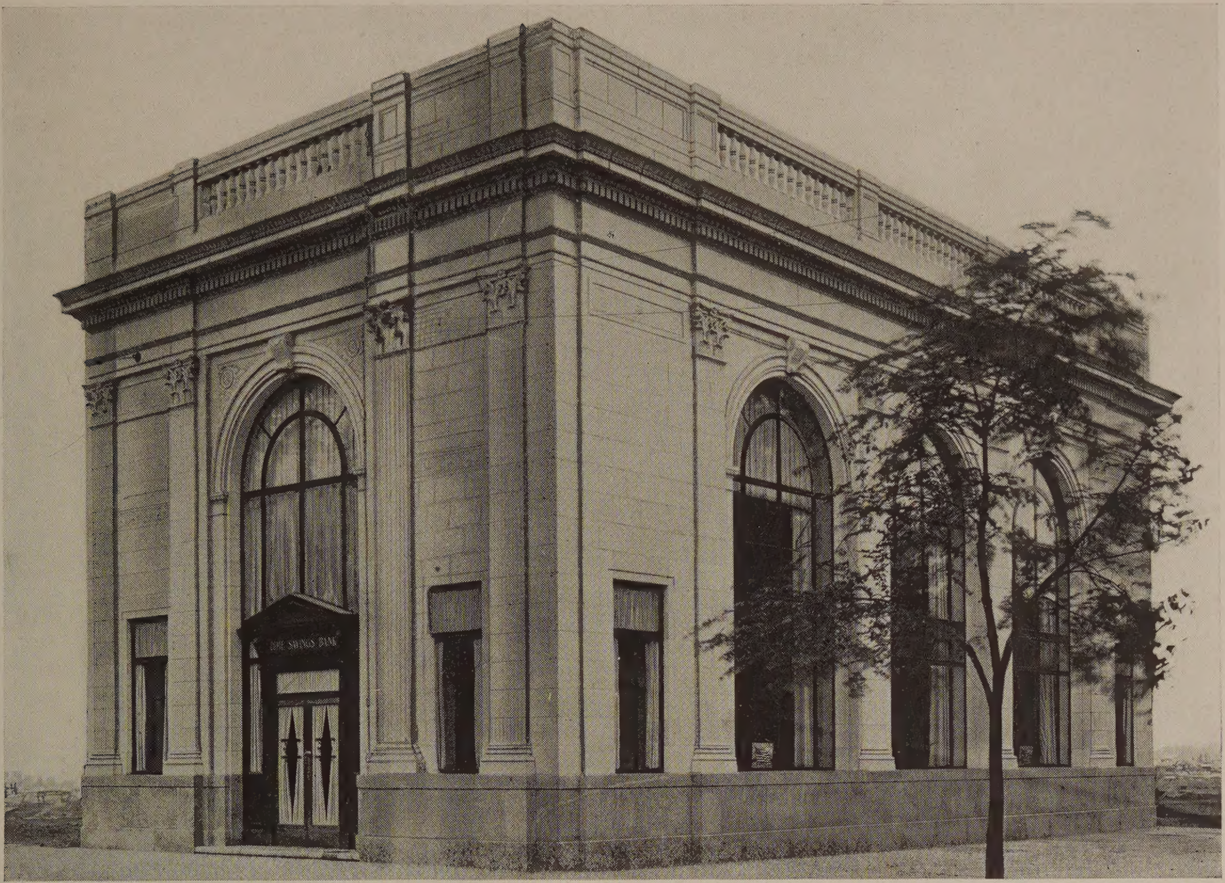
It was built for Robert Brent, the first mayor of Washington, who spent his last days in superintending the construction of a vault on the property, where he was buried in 1819. Even this vault is included in the general decay. During the past two years it has been entered several times by vandals in search of old jewelry, suspected treasure, and, no doubt, for pure curiosity. The city in 1817 was virtually an untouched forest with some country roads, so Latrobe placed Brentwood on the highest elevation that was near the Capitol, on which he was then engaged. It is directly on axis, so that if one stands in the centre of the circular room the Capitol dome is framed in the entrance doorway. There are even traces left of an artificial vista to complete the effect.

The entire exterior is covered with a rough gray pebble-dash, the various cornices and belt-courses of wood and Aquia Creek freestone, and the main cornice of wood and pebble-dash is particularly effective and quite unusual. His treatment of the one-story wings and their termination at the rear is very satisfactory and gives an interesting court for the service and rear porch. A comparison between the photographs and his rendering shows many changes all for the better. The lantern and the entrance porch have been reduced to a better scale, and the necessary addition of the chimneys softens a baldness apparent in the original sketch which has not the domestic quality of the completed building. In fact, the whole design shows the work of a man in full control of his abilities; there is no unnecessary architecture about it—no attempt at "fuss."

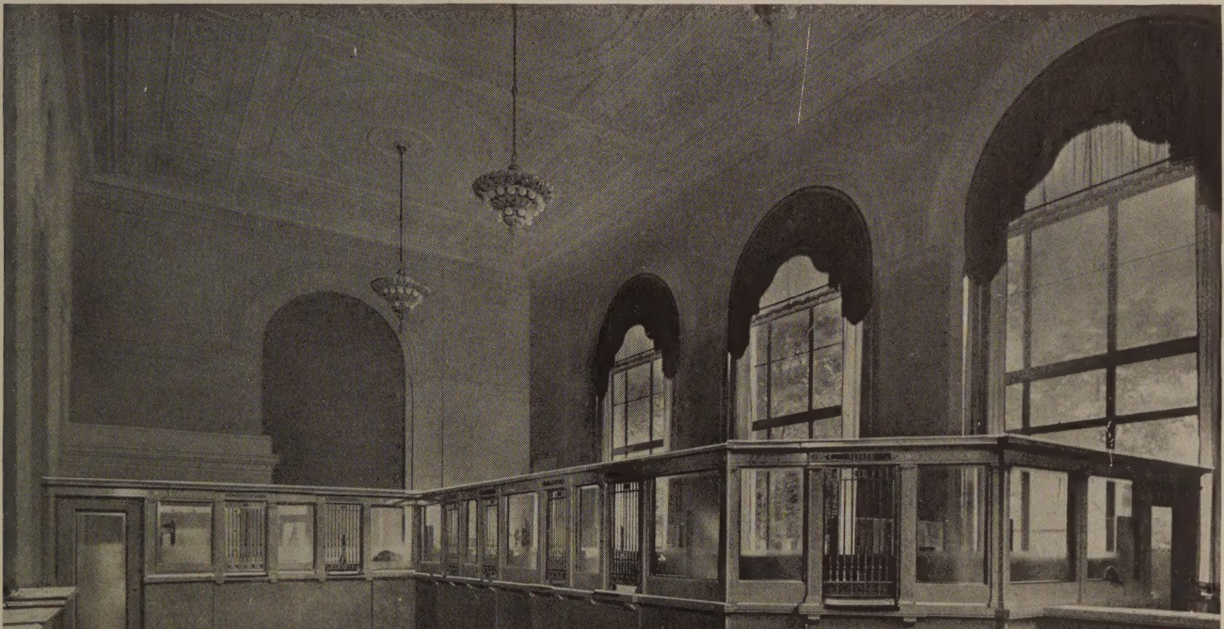
The first-floor plan is very sensible, and, although the second floor is sacrificed to the great ballroom, the result is justified, as it is evident that the second-floor rooms were meant for guests or servants, the house gaining thereby an interior scale out of proportion to its size. Just as the Southern designers admired the vastness of the staircase, characteristic of the open hospitality of their home life, so the architects of the Greek Revival, leaning more toward the English sense of formality, reduced the stairs and put the scale into their formal rooms. A sensible and logical change. The interiors are entirely devoid of ornament, excepting only the plaster cornices of the rooms and the cornices and plaster bands of the ballroom. All of the original mantels have been removed—their places taken by wooden ones of the most decadent type—but I learned from the negro caretaker that the old ones were of "fancy" marble, meaning, perhaps, ones similar to the mantels found in some of the early Washington houses, made in Italy and beautifully carved.

This is not an attempt to write a critical article on Brentwood, but only a description of the materials used and an explanation of its peculiarities. There are few domestic houses of its period that are worthy of appreciation; a few are of really good design, but most of them are of forbidding bleakness. Up to this time Brentwood has been practically unknown, even to architects in Washington, and it is, indeed, an honor to bring it out from its former obscurity both because of itself and its author. JOSEPH YOUNGER.

NOTE.—There will be a further series of detailed drawings of Brentwood published in succeeding numbers.



EXTERIOR.



BANKING-ROOM, DIME SAVINGS BANK (OAKLAND HOLBROOK BRANCH), DETROIT, MICH. Weary & Alford, Architects.
(See plans, page 61.)

Architects and Their Practice

By "Experience"

IT was only the other day that an eminent judge said to me that he had recently had a conversation with a bank president who was contemplating the erection of a new or the remodelling of his old building; that this man had said that he was seriously considering the employment of a construction company rather than an architect to do his work, for the reason that he was sick and tired of the impracticability and mistakes of the latter. Now, this man had had much to do with architects, having only a short time previous erected an expensive residence, and he knew from experience what he was talking about.

Innumerable instances of this kind have from time to time come to my notice, and prove to me beyond a shadow of doubt that there must be reasonable grounds for complaint. We have far too many misfits scattered about the country—buildings that may be pleasing to the eye from an architectural standpoint, but that are wofully lacking in the practical essentials that are required by those who have to occupy them.

Richardson we all speak of as an eminent architect, with the greatest reputation of any in this country in his time, and we admire his beautiful exteriors; yet how absolutely lacking in utility are the majority of his structures! His libraries, as a rule, are badly planned, poorly lighted, unhandy to work in, and without those little conveniences that add so much to our comfort.

Some years ago there was given to one of our leading universities a memorial recreation hall. A prominent architect secured the commission and was given free scope to create, as he himself told me, what was to be his masterpiece. What was the result? A costly structure was erected on the most conspicuous corner of the campus, which was not adapted to the site at all and was entirely unsuited for the purposes for which the donor intended it. You can readily see that this building did not, as he had fondly hoped, add to the prestige of its designer.

A few years ago I had to do with a very handsome country house that had been completed but a year or two, which leaked badly in every hard storm. The owner, with good reason, was naturally indignant and condemned those who constructed it in unmeasured terms. Fortunately the original drawings, details, clerk of the work, and contractor were all available, and when, in consultation with the latter, I pointed out the faulty way the work had been executed the contractor said that he knew the house would leak if built according to the details, and had said so at the time to the clerk of the work, who admitted the allegation, but said in his own defense that his instruction from the office was to have the details carried out to the letter. And he had no alternative but to have this done. The results, as I have said, were disastrous; there was but one remedy—to take a large portion of the gable and parapet work down and build it up again in a simple, practical way. This was done successfully, but at an expense to the owner of several thousand dollars, whose prejudices against our profession in general I found it impossible to overcome.

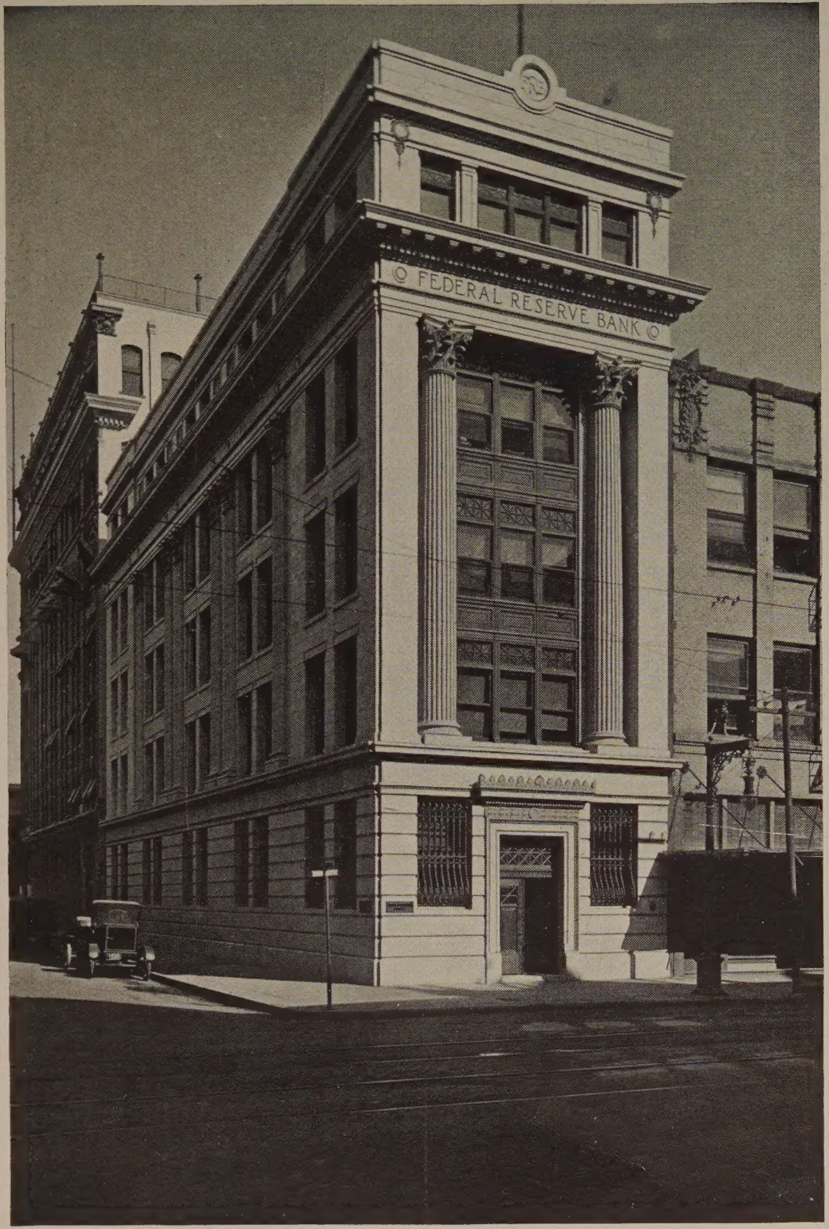
Another very large and expensive country place, built upon an exposed site, of Harvard brick, always leaked in hard, driving storms, the bricks being porous and having many small holes in them, the water driving through and wetting down the interior in the most exasperating way. All kinds of expedients have been resorted to, to stop this, but with little success. Several different kinds of waterproofing compounds were applied to the outside, but they one and all proved inefficient. The last I knew of the house an elaborate system of inside metal gutters and conductor pipes had been arranged in the attic to convey the water that came through the gables (the most vulnerable point) outside the building.

Now these buildings were good to look upon, had fine detail, were beautifully furnished and decorated inside—in fact, were show places of their neighborhoods; yet were practically uninhabitable until a large amount of money had been spent upon them after they were supposed to have been fully completed. It is useless to lay the blame of the conditions described upon the contractors, or to say that the work was not well done, because it was. The whole trouble in both instances was faulty planning and an utter disregarding by the architects of simple common-sense methods of construction, by which the trouble could have been easily prevented.

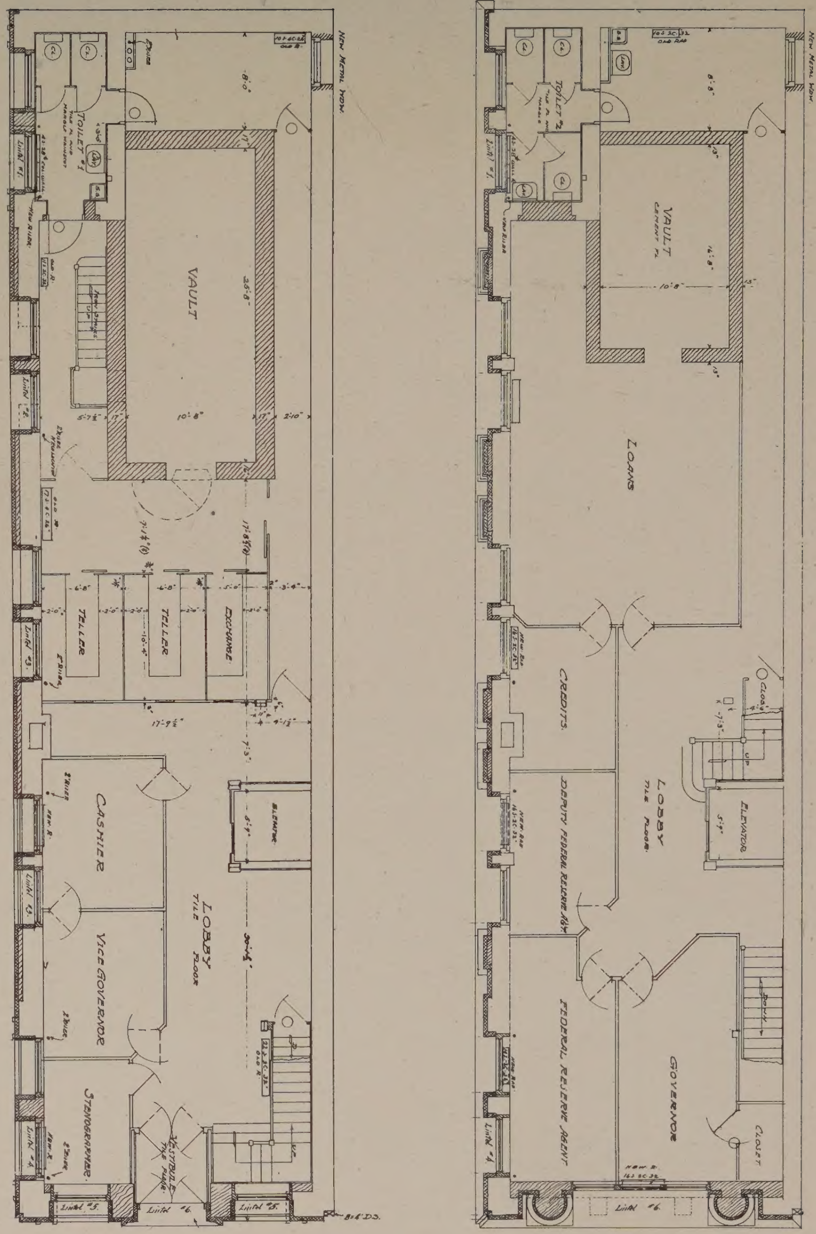
It would have been easy enough in both instances to have made the buildings weather-tight in the first place, at no additional expense and without materially altering the design, but it proved a vastly different matter after the houses had been completed.

Far too often the contractor is made the "goat" and all faults of construction are laid at his door. Now I believe this to be wrong. A good, conscientious contractor is entitled to every consideration. He signs a contract to erect a building of certain materials specified, strictly in accordance with the plans, specifications, and details furnished by the architect, and if he does this, supplies good material of the kind mentioned, and follows the plans and details to the letter, he has fulfilled his obligations and his responsibility ceases. Any shortcomings that may exist or that occur should not be charged to him, but to the men who made the drawings and wrote the specifications. This is simply justice and nothing more.

Men of my profession are far too prone to rely on contractors to help them out of difficulties that they should have foreseen and guarded against. I have repeatedly had contractors bring sets of plans to me and ask for advice as to how they should proceed to produce in a substantial workmanlike manner that which was shown on the drawings. Upon my inquiring why they did not go to the authors of the designs for the required information, they answered that they had been, and when they requested information and instruction got little or no satisfaction—were asked if they were not builders who knew their business, and if they were why they did not go ahead and erect the structure as they had agreed to when they signed their contract and not keep bothering the architects about minor matters. "We want results, and for you to build what we call for in our designs." Treatment of this kind is not conducive to good feelings between the architect and contractor, which is very necessary if the best results are to be obtained, and the contractor is very apt to get the impression (often well founded) that the architect is putting up a bluff and does not know how to construct properly that which he has drawn.



EXTERIOR, FEDERAL RESERVE BANK, DALLAS, TEXAS.



PLANS.

Hubbell & Greene, Architects.

This is a most unfortunate condition, for nothing I know of so lowers an architect in a contractor's or mechanic's estimation, as for them to get the impression that the architect does not thoroughly understand his business in every department. To handle contractors successfully, the architect must be a complete master of his art and be able at any time to impart to his subordinates practical and accurate information on every subject pertaining to it. Such men, and there are such, contractors and mechanics alike respect and rely on, while they deride and make all kinds of fun (behind their backs, of course) of that class who dodge vital issues and who they intuitively know are incompetent and are simply bluffing their way along. I contend that every finished set of working-drawings that leaves an architect's office should be complete enough to clearly show the estimator or contractor the method of construction to be used, and that if the architect is not himself capable of incorporating such information in his designs he should employ some one who can do it, so that when the contractor receives his plans, they are complete and explanatory in every way. This of course is the ideal condition, which I am sorry to say is seldom realized. Some of my professional friends have told me of favorite contractors to whom they gave all the work they could. They liked them for the reason that no matter what kind of a drawing or detail they prepared, as long as it contained their idea, they knew it would be all right for the reason that the contractor always made his own working-drawings and looked after the construction, so that they did not have to bother their heads about how the work was to be executed.

It is well known that many of the large contracting firms maintain fully equipped drafting-rooms and a corps of skilled draftsmen often more numerous than those employed by the architect, and that these men make practical working-drawings from the architects' drawings for their mechanics to erect from.

I once asked a contractor who had done a large amount of work for me how he was getting along with a large building that he was erecting. "All right," said he; "I do as I please and make my own details for it." "Make your own details!" I exclaimed; "how is that?" "Why," said he, "when I went to the architect for them, he said that the owners had beaten him down so in the amount of his commissions that he could not afford to prepare details for the work and that I could make my own." Here is a case where it was more the owner's fault than the architect's, yet both were to blame, the former for forcing the architect to reduce his legitimate commissions and he for consenting to the reduction.

It has been said, and I believe with truth, that Richardson could never have been successful with his buildings if it had not been for that splendid firm of contractors, Norcross Brothers. In other words, Richardson made Norcross Brothers by the vast amount of work he gave them, while they enabled him to produce what he did. Well I remember a visit to Worcester nearly forty years ago, when Richardson was in the zenith of his career, and being shown through their immense drafting-room by one of the brothers; between thirty and forty men were at work—all, I was told, upon Richardson's details. For, said my guide, our mechanics can't work from his drawings, but we study out about what we think he wants to do, make practical working-drawings, and submit them to him for approval, and he rarely suggests any change.

Some years ago an eminent architect spent the evenings at my home; he was one of our cleverest designers and about the best renderer and colorist that this country has known. In a conversation with my good wife, in regard to our own simple house, she said that she liked it for the reason that it was convenient—that the service part, consisting of the china-closet, pantry, kitchen, back stairs, etc., were handy and easy to work in. To her utter amazement he replied: "I never pay much attention to those things in my designing. I lay out the front of my houses carefully, and allow a certain space for the service portion and let my draftsmen arrange that as they see fit. The front of the house, the main hall, staircases, and principal rooms are what people see and admire, and if I can make these attractive it is all I care about." Just think how such a statement as this struck a practical housekeeper!

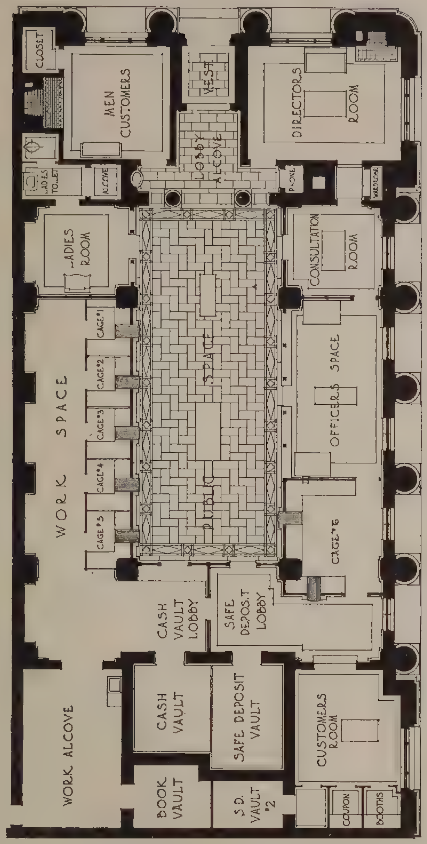
Another friend, equally eminent, who did a tremendous amount of first-class country work in his day, once said to me that his whole reputation was built upon his exteriors and the front rooms and entrances of his houses. The back of my houses and the servants' quarters do not interest me in the least, said he. I believe he was sincere in what he said, for one could hardly conceive more impractical arrangements than I have since seen in the service portions of some of his buildings.

Of course the ideal architect is one who is a skilful practical planner, clever artistic designer, and sound constructor, but such a combination, unfortunately, is rarely found in one man, and so it is as a rule far better that two or more congenial men should be associated. Some of the most successful firms in the country are thus constituted and do most excellent work. Among the profession the worth of such combinations are recognized and you will frequently hear it said he is a good planner or clever designer, but he knows nothing about construction (or of another, he is no designer but a splendid constructor). Now, to my mind there is nothing derogatory about either statement. One man is just as valuable to the firm as the other, and to me ranks just as high in his profession. A combination of two or more men of this kind is most happy, and if they work harmoniously the results that they obtain will be far and away better than would have been their individual efforts.

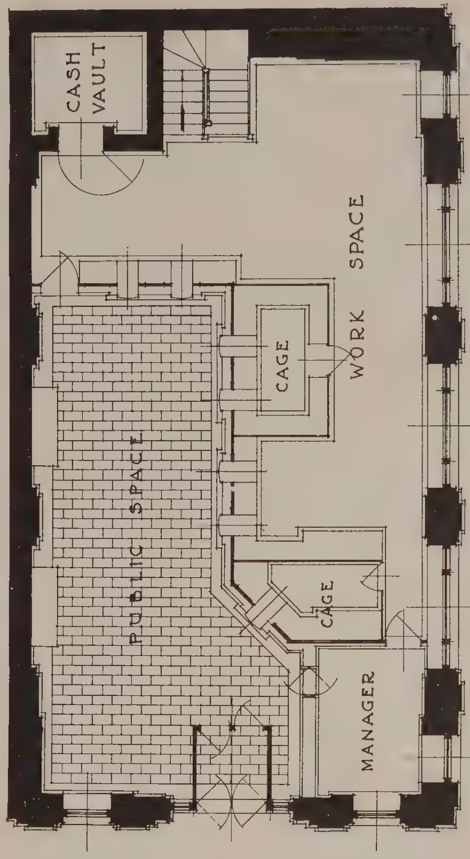
You must understand that I am not now referring to the great offices of the country that employ from twenty to fifty draftsmen and where each department is headed by a specialist, but to the practitioner who employs from five to ten men, and whose personal individuality is clearly indicated in his work; this, it seems to me at least, is as it should be, and not like the work produced by the so-called "architectural factories," the heads of which are in some instances not architects at all but simply clever business men, who perfect a money-making organization, employ skilful draftsmen and run the business on a purely commercial basis.

The head of one of the largest and most successful architectural firms in this country was recognized and given full credit for being a most successful promoter and clever handler of committees, but had no reputation among his profession either as a designer or constructor; in fact, he paid little attention to the real architectural part of the business, his forte being the obtaining of commissions.

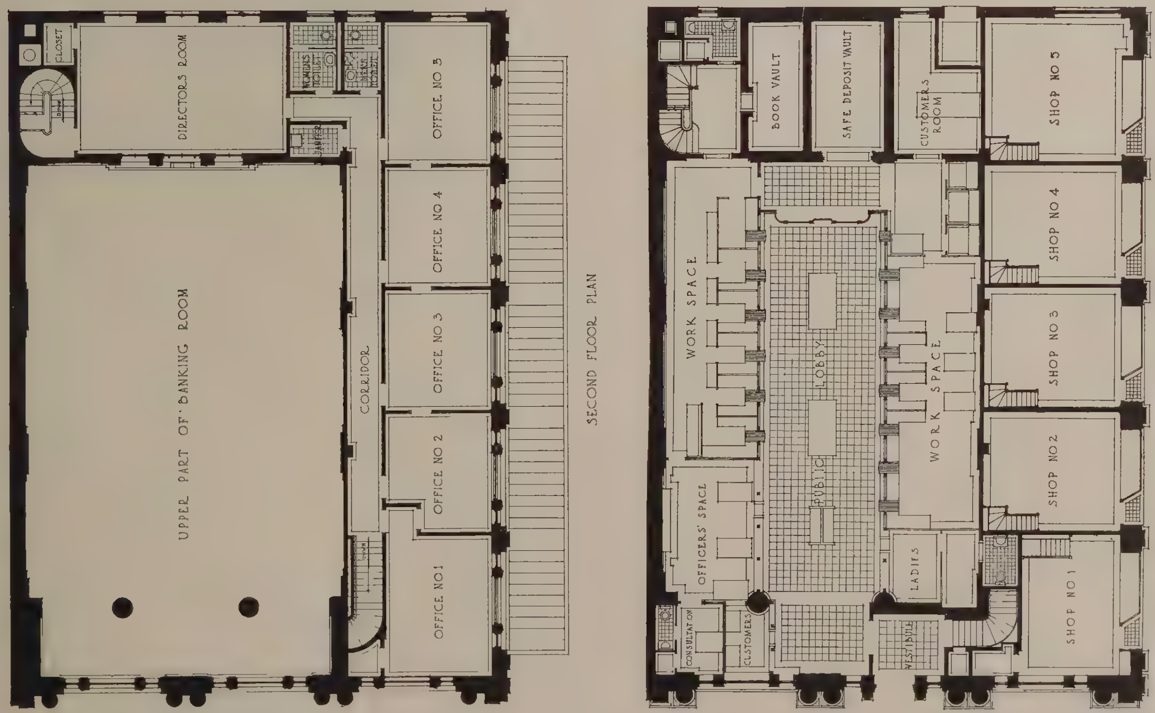
I know of several instances where offices are conducted under the names of architects who have been dead for years, and yet a gullible public will tell you that such a building was designed by so and so, who if the truth was known had passed to the great beyond long before the structure was even contemplated.



BOONE COUNTY NATIONAL BANK, COLUMBIA, MO. Weary & Alford, Architects.



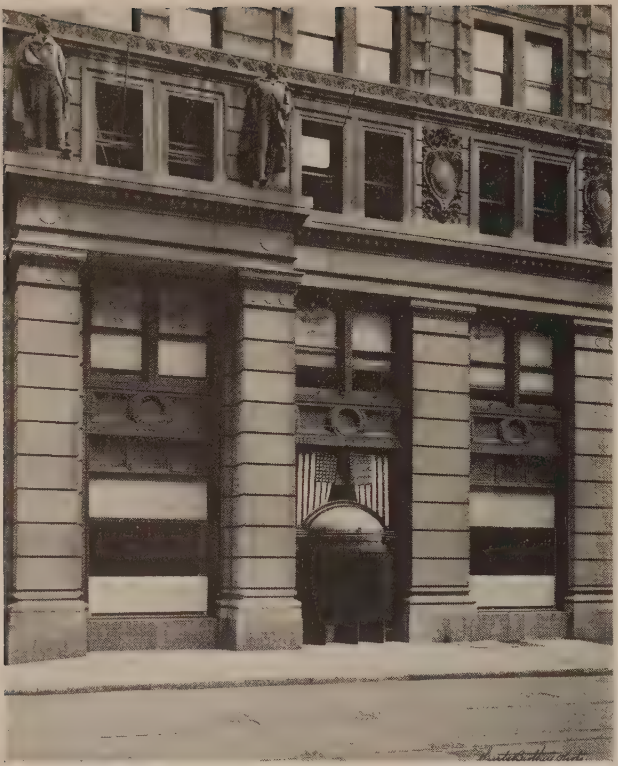
DIME SAVINGS BANK (OAKLAND HOLBROOK BRANCH), DETROIT, MICH.
Weary & Alford, Architects.



SECOND FLOOR PLAN

FIRST FLOOR PLAN

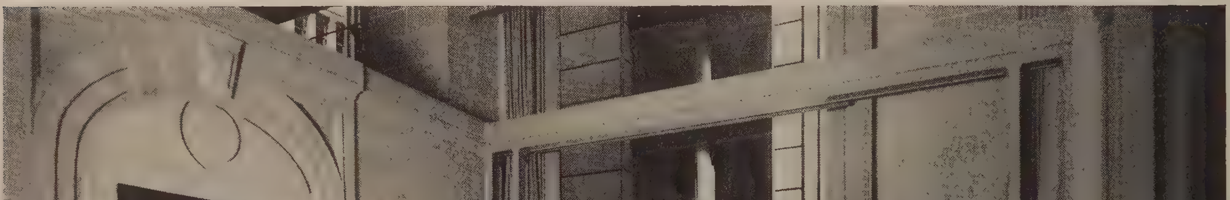
FIRST NATIONAL BANK, KALAMAZOO, MICH.
Weary & Alford, Architects.



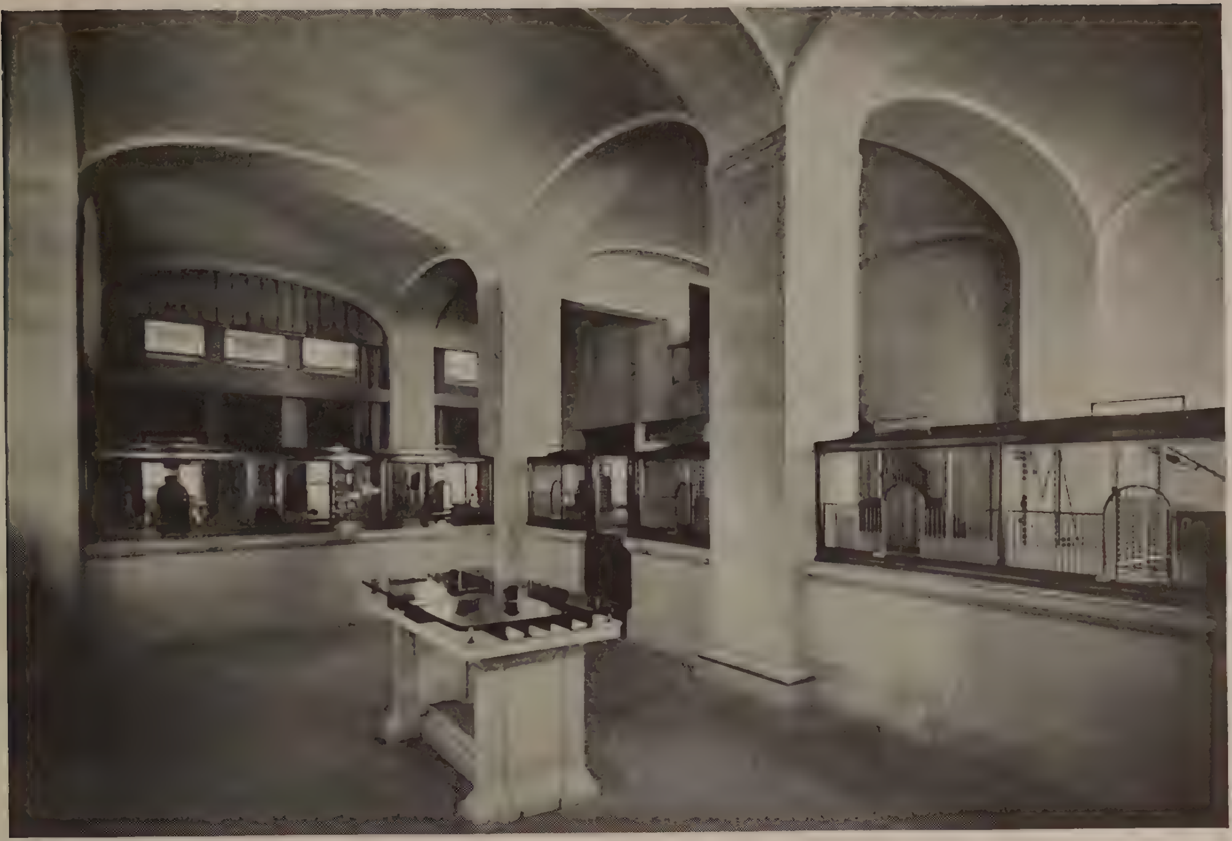
EXTERIOR.

Scandinavian Trust Company

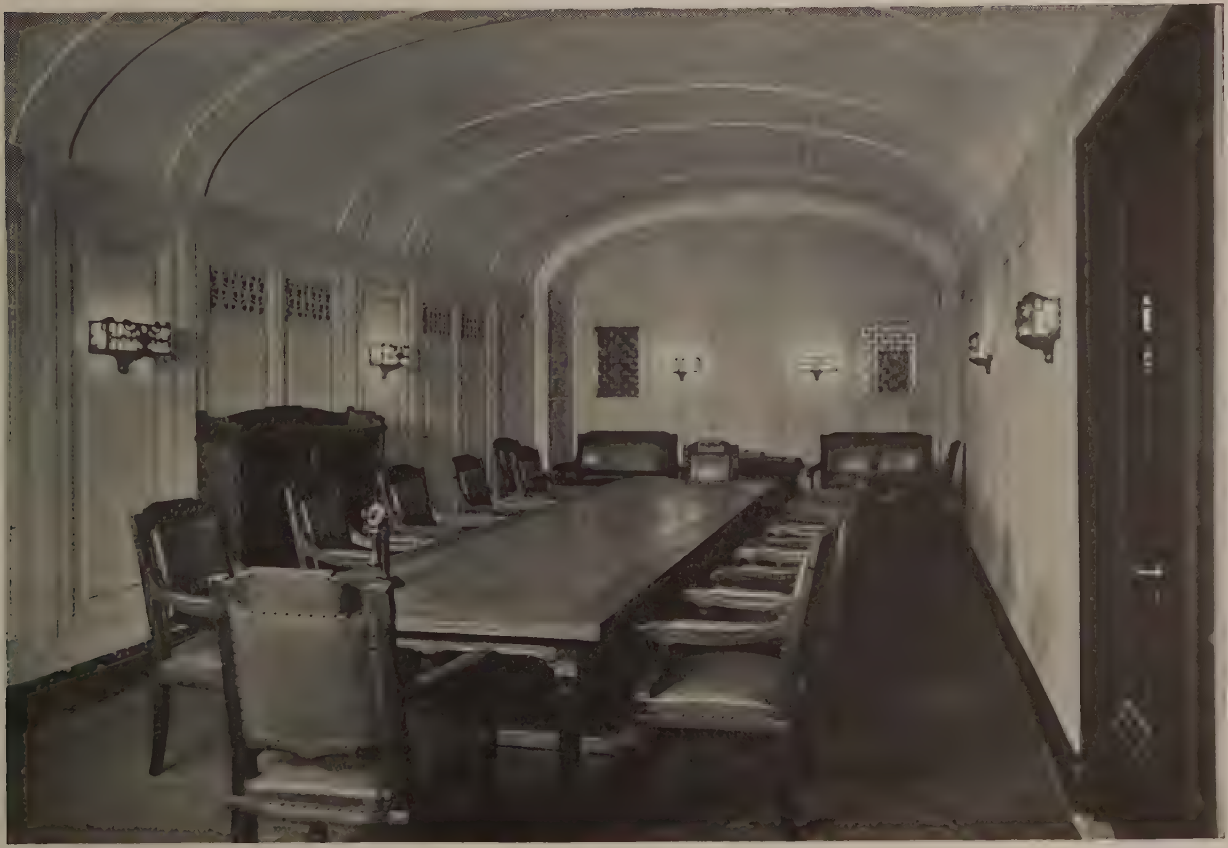
FRANK FREEMAN, Architect



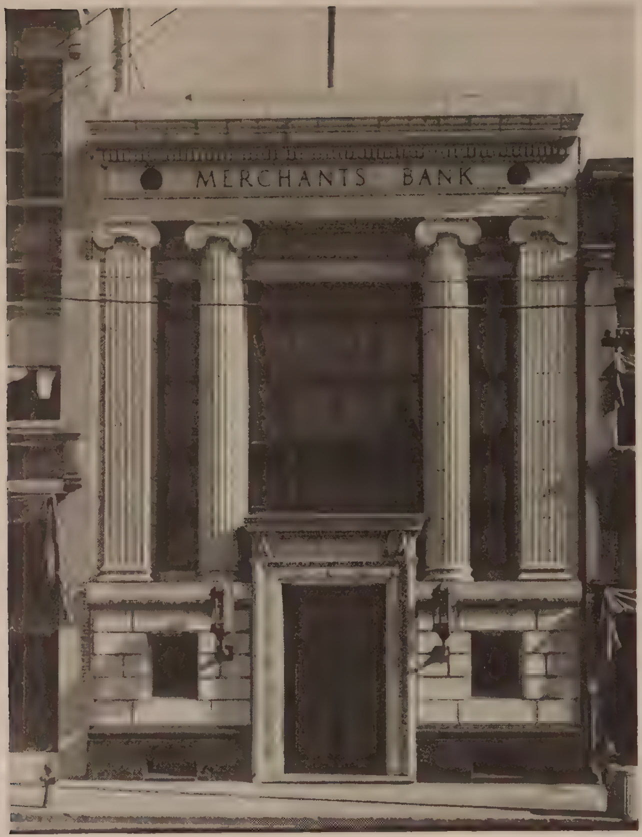
PRESIDENT'S ROOM.



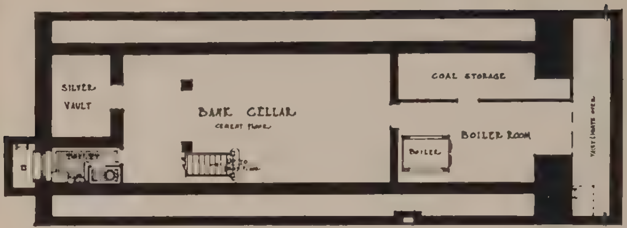
BANKING–ROOM.



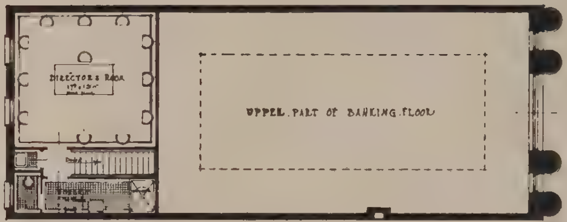
BOARD–ROOM, SCANDINAVIAN TRUST CO., 56 BROADWAY, NEW YORK. Frank Freeman, Architect.



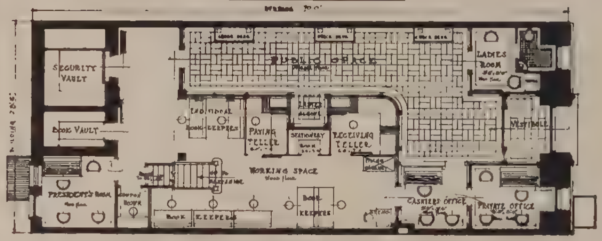
EXTERIOR.



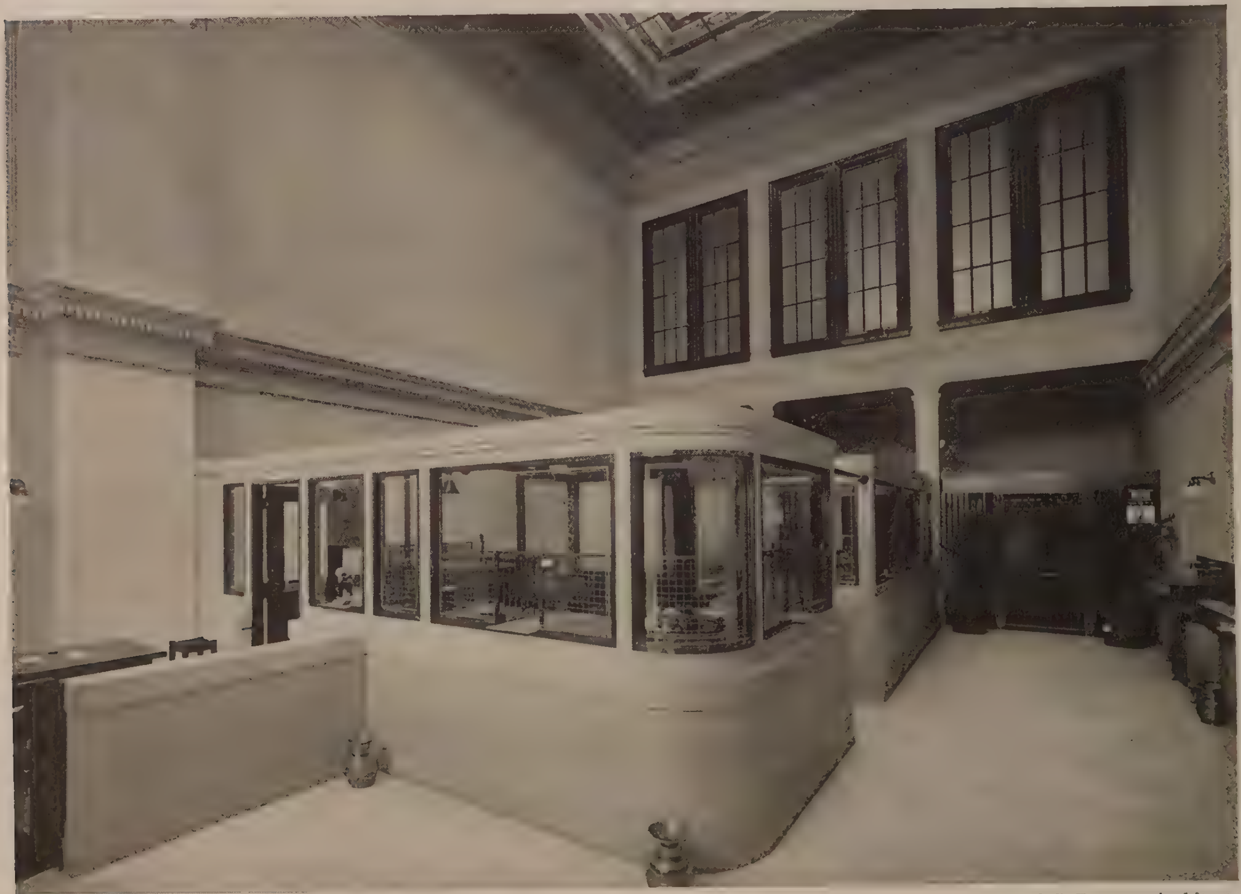
PLAN · OF · CELLAR ·



PLAN · OF · MEZZANINE



PLAN · OF · BANKING FLOOR ·



BANKING-ROOM, MERCHANTS BANK, DURHAM, N. C.

Alfred C. Bossom, Architect.

Editorial and Other Comment

The New Bank Building as an Investment

THE extensive showing of modern bank buildings in this number at a time when general building is more or less at a standstill, and when if Secretary McAdoo's suggestion is followed we may see a practical cessation of all building, may at least offer thought for the future and a consideration of the very real business value of good housing for financial institutions.

There has been some recent discussion about the new and up-to-date bank building as a business asset, as a sound investment merely from the point of view of its advertising value. There can be no doubt in the mind of any business man that a bank so planned as to facilitate and make easier transaction of routine business is a necessary part of such business—as necessary in fact as a working staff governed by regard for courtesy, adequate knowledge and a consideration for fallible humankind with whom they have to deal. Many of our great industrial concerns have realized the psychological value of cheerful and thoroughly regulated sanitary conditions, adequate light, agreeable coloring of walls, ease of access to workrooms, attractive landscape gardens surrounding the buildings.

A certain spaciousness and airiness, an atmosphere of carefully systematized and efficient service within seem to follow as a matter of course a good bank exterior that nearly always has or should have something of a monumental character. The dingy and badly ventilated bank building somehow does not go with the idea of a successful financial institution.

It might be easily demonstrated by statistics, no doubt, that invariably the new bank building has been followed by the opening of new accounts and increased general business.

Communities to Order

THE first "model town" in modern times is the little town of Richelieu, in Touraine, not far south of Tours. The great Cardinal Richelieu started to build a huge country house, one more magnificent than Versailles, and found that while he had money enough, and labor was plentiful, there was no place in which to house the laborers and their families; in order to attract and hold labor even in that early period of our modern life, it was necessary to provide proper quarters and a comfortable civic life. Richelieu was a wise man, and he realized and corrected the cause where lesser men from that day to this have sat and complained about the "disinclination of the laboring classes to labor." He employed Vauban (the name is given from memory) to design and construct a little model town, complete with moats, towers, walls, a church, a *mairie*, and all the then latest new-fangled improvements. After the town was completed there was no further trouble in building the château, the largest and most costly dwelling ever built, nearly three-quarters of a mile square. Nothing of the château now remains except the end pavilion of one of the wings, but the lines of the terraces are visible under the wheat-fields which cover its site.

But the town remains; not a very beautiful place, nor with the charm of many of the other little towns of Touraine, but still with an interest which is unique; the first great attempt to solve the labor problem, and the first model city.

To-day we are faced with much the same problem, and communities-to-order are springing up all over the United States, in every manufacturing centre where war munitions are made. Nor is it surprising that there should be such a demand for new houses in these cities. The last Congress sat for seven months and appropriated a sum of money *only 7 per cent less than the entire cost of the government of the United States from the Revolution until* 1917. The spending of so terrific a sum necessarily dislocated as well as stimulated business to an extent never before known; workers and their families immigrated to the towns where government supplies were being manufactured and found literally no place to lay their heads. Certain cities have struggled to keep pace with the growing needs of the population in an organized way, others have allowed the manufacturing companies to provide housing for their employees, and still others have made no arrangements at all to care for the influx of population.

In the latter case the factories have in many cases been unable to secure enough mechanics to operate their plants simply because there is no place for them to live. Waterbury, Conn., is a good example of this: the headquarters of the brass industry in the United States, many of its mills have doubled their plant since the beginning of the war, and in a few cases the expansion has been far greater; yet it is said that not a single mill in Waterbury is running to capacity, and in some mills many machines are idle. It is true that many houses have been built by private persons and real-estate speculators, but the prices asked have been so enormous that even with the high wages paid in Waterbury most mechanics cannot afford to live in them.

A town which depends upon individual and sporadic efforts to do its building will never be able to compete on even terms with a town which constructs its dwellings by collective effort, since the total price of a hundred individual houses will always greatly exceed the price of a hundred similar houses contracted for as a unit. Certain towns and certain corporations have realized this fact and have built blocks or groups of houses as single units. The procedure has not been uniform in all cases; sometimes the local Chamber of Commerce, or similar organization, has organized a company to do the work; sometimes private building concerns, owned and financed by members of the manufacturing corporations, have done the work; at other times the corporations have done the work out of their own funds. At present none of these means is either sufficient or practicable to care for the new activities, partly conducted by the government itself, and partly by corporations which are largely or entirely handling government work. The available resources of the private concerns have been largely expended in the enlargement of their plants or in the construction of new ones. The materials of which the houses must be constructed are in many cases in the government control, and labor is to so great an extent engaged in government enterprises that private work has become difficult beyond reason.

The only apparent solution is for the government to enter the real-estate business itself, possibly as a lender of money, but more probably as a builder of houses and landlord. In certain locations there is no doubt that private incomes, furnished with capital by the government, would be willing to do the work, but in other locations, where the future development is problematical, private persons or concerns will be extremely loath to pledge their fortunes or their credit without some reasonable assurance or expectation that they are safe. A loan is a loan, even if made by the government, and must some time be repaid; it is, of course, possible that by some kind of tricky finance the burden might be placed on the government alone, but it would seem immensely better to have the whole scheme clear and open.

Take, for example, the big ship-building plants on the Newark, N. J., meadows and at Sparrow's Point, Md. Both plants are located near the outskirts of large cities, but at points not naturally attractive and outside of the natural lines of urban growth. The question of car-fare and time lost in going to and from the plants (a big factor in any business) is vital in the care of men working for comparatively small wages, with long hours, and it is improbable that labor can be obtained in sufficient quantity to operate the plants at their maximum efficiency unless all things are made attractive. What will happen to these plants when the war is over is a question no one can answer now. It may be that our ship-building industry will receive an impetus which will carry it on for many years, or it may be that at the conclusion of the war the demand for ships will cease or the English and German, and perhaps the Japanese, ship-builders will underbid the American manufacturers to an extent which will kill the industry in this country. Under the circumstances the ship-builders do not feel able to invest their money in housing for their employees, believing that the benefit is not private but national, and that the risk should likewise be not private but national.

This view-point has been recognized by the authorities in power, and it is quite probable that the government will enter the real-estate field as landlord of these special communities, and a good deal of quiet preparatory work has already been done in investigating the requirements of the working class, the type of buildings best suited to meet these requirements, and the probable cost and way of making the houses available for occupancy by lease or sale.

Fortunately the men in whose hands this work has so far been placed are of the very highest type of architects and men associated with architects. They have a keen appreciation of the fact that beauty and economy are not incompatible and realize that the government should set a standard of housing in every respect, including design of the exteriors. The British Government, under similar conditions, has regarded the factor of beauty and our government intends to do so likewise. The "model town" should not be a lot of carelessly designed buildings thoughtlessly grouped together, and with the government for landlord there should be a splendid opportunity for our communities-to-order to be uniformly beautiful as well as of enormous economic value.

Temporary Buildings

THE government of the United States has built more buildings, spent more money for them, and provided more floor space in the last six months than have all the citizens of the country combined; and for the most part the buildings have been valueless architecturally. It is natural, in any case, that a temporary camp or cantonment should be thought of purely as a lumberman thinks of his shack, but it is interesting to find that the new temporary buildings in Washington have been designed not only to be inoffensive but even good architecture; and much credit is due the men who have designed them for the ability with which they have made much out of little.

The new building of the Council of National Defense, designed by Mr. Waddy Wood, is an excellent example at which to point. It is an enormous building, or rather group of buildings, of gray stucco, depending for its appearance upon the happy grouping of its windows, a well-designed and simply moulded cornice, and a most agreeable classic portico. The man who has millions to spend can make materials and ornament take the place of ability to think in mass and proportion, but the man who builds a building for twelve cents a cubic foot, including plumbing, heating, and electric lighting, has accomplished a far greater feat in making a presentable building than the first. And the building of the Council of National Defense is more than presentable, it is really charming—in spite of necessarily monotonous fenestration and lack of ornament of any kind. We all know, or at least admit, that a plain wall surface can be architectural in its proportion and surface texture, but few of us can successfully meet such a problem.

It has been done on the corner of 18th and D Streets, N. W., Washington, D. C., and as all the world goes to Washington these days, it is worth the while of the architects of all the world to go there and see what can be done for twelve cents a foot.

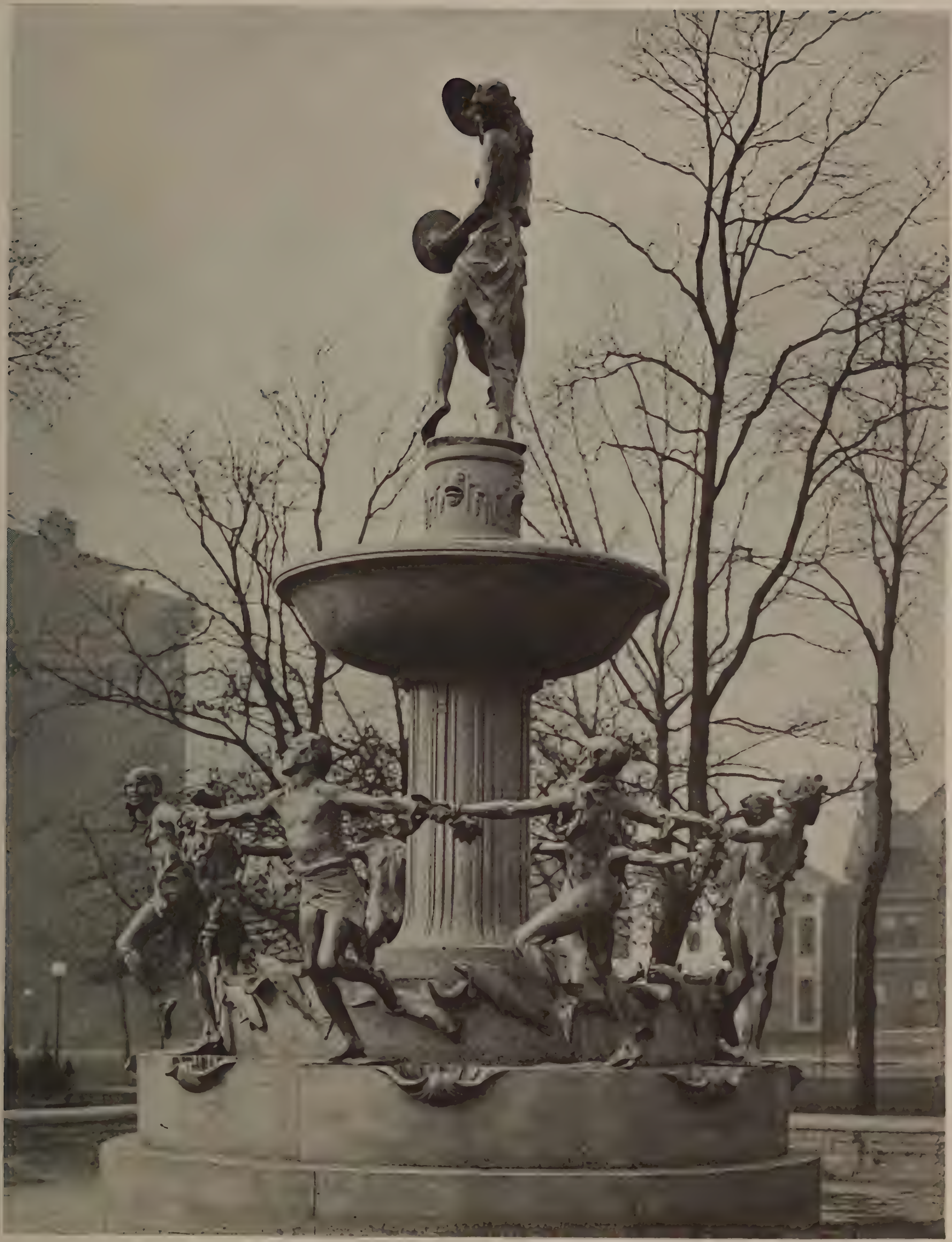
The New Liberty Loan

THE Third Liberty Loan will undoubtedly exceed in amount not only its two predecessors in this country but any single war loan or any other loan ever offered in the history of the world. The campaign will be opened on the 6th of April, the anniversary of the day we entered the war.

No loan of such proportions can be successfully absorbed unless the entire nation responds to the offering, and every citizen prides himself on the practice of self-denial that he may subscribe to the limit of his ability. The number of subscribers to the last loan has been estimated at 10,000,000. Proportionally for the new loan it must exceed 15,000,000, or contain one in six at least of all the men, women, and children in the country.

It must be obvious from the foregoing that Americans individually will need to squeeze the dollar they spend on themselves as they never yet have been accustomed to do. Luxuries and extravagance must go completely out of fashion—should, in fact, be considered little short of treachery. Shabby clothes and old hats must be worn longer, diet be cut to the wholesome essentials, and we must no longer hire others to do for us those things which we can do for ourselves.

The lesson of thrift is not easily forgotten individually or nationally. As an incidental result of the war the bond-buyers of the country will have expanded from a small minority of its inhabitants to a majority of its adult population. We shall have become familiar with safe investment and have learned the language and practice of thrift. And for the first time we shall practically all of us have had a direct stake in the conduct of the federal government, with an incalculable effect on the progress of good and economical government in the future. Individually, we may be transformed in great part from a nation of spenders and borrowers into one of savers and lenders. And we shall all have had a training in some of the fundamentals of political economy.



DEPEW MEMORIAL FOUNTAIN, INDIANAPOLIS, INDIANA. A. Stirling Calder, Sculptor; Henry Bacon, Architect.

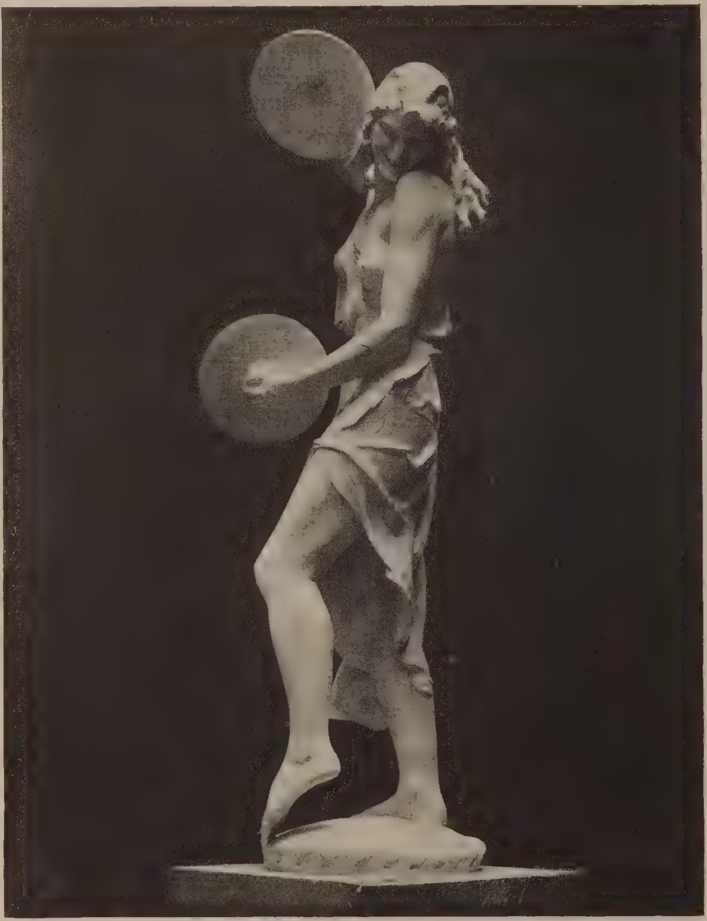
The Depew Memorial Fountain at Indianapolis

A. Stirling Calder, Sculptor; Henry Bacon, Architect

THE Depew Memorial Fountain that has been erected in Indianapolis was provided in the will of the late Mrs. Richard J. Depew. The composition, comprising nine human figures and twenty-four fish, has been cast in bronze and gilded. The architectural setting is built of Stony Creek granite.

The late Karl Bitter had been commissioned to design this fountain some time before his death, and Bitter's motif, that of exuberant, youthful joy, was assumed. He left an incomplete plastic sketch, which I set aside, because I believe that it is impossible for one artist to develop freely another's work. While discarding the actual model the general theme was retained. Entire freedom was exercised in developing the types of figures and their decoration.

The frieze of jumping fish was introduced and the upper figure was designed, which, with the element of suggested music, furnished the motif for the dancing children. In it I have been concerned to embody the mysterious loveliness of unsophisticated nature, its wild frankness and vigor—a daughter of Pan.



"Here we have a work of art that illustrates our meaning when we speak of a style and a manner which are both universal and personal of their kind. That is, while the constructive composition—the style—of the fountain is, as a whole, in harmony with universally accepted and common-sense laws, it is at the same time sufficiently personal to be different from any other fountain in the world. Moreover, the individual figures, while departing from nature, depart only so slightly that we do not notice the departure—until we know enough to perceive this and to look for it. So much for its style. As for its manner of modelling, of the details of the figure, drapery, etc., it also shows only a modest and non-irritating departure from the truth of nature.

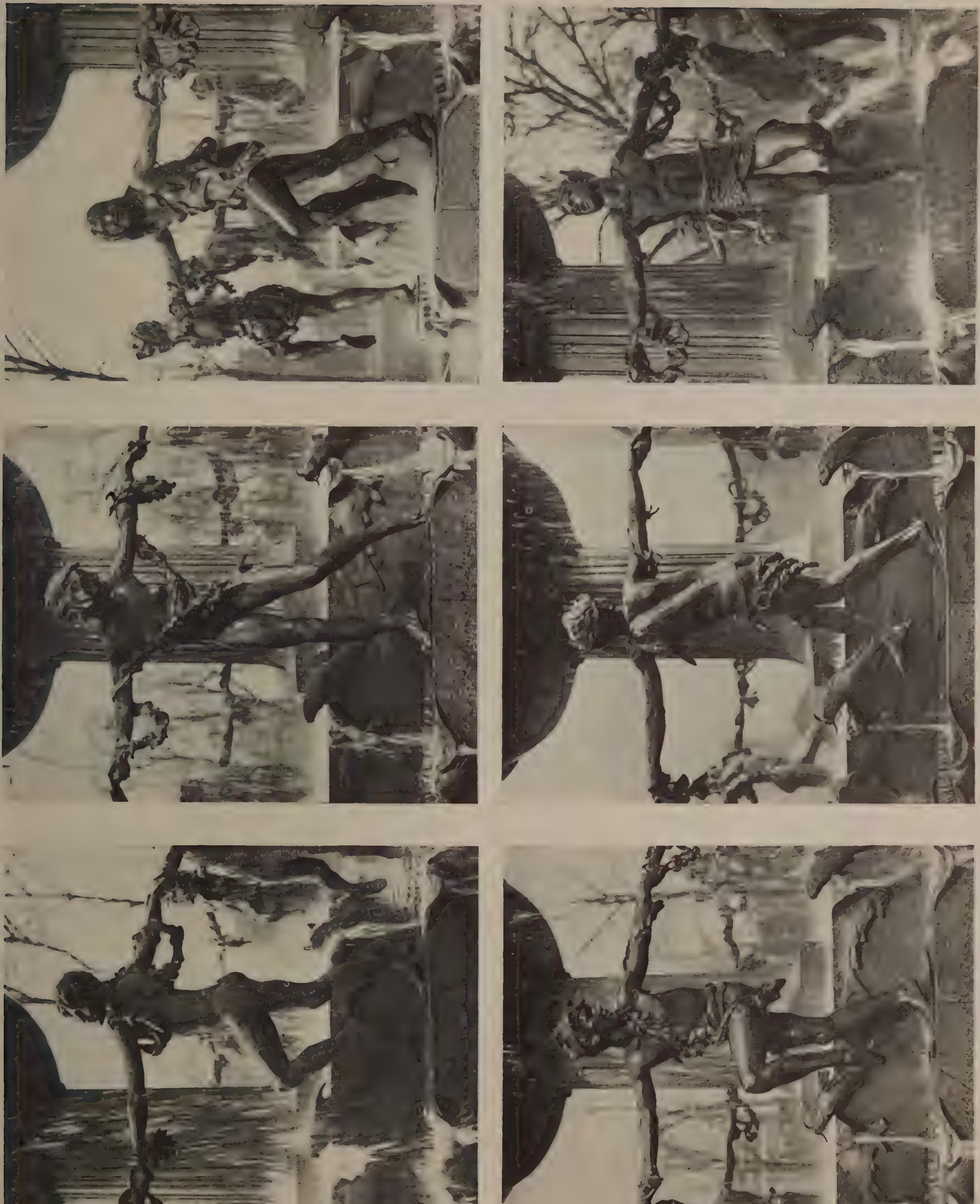
"Therefore, there is nothing about any detail *to force us to ask questions*. The mind glides from each figure and detail easily and quickly to another, and therefore takes in the whole composition at one glance, and so easily and quickly seizes the intent of the work, *i. e.*, the expression of the spirit, 'Let joy be unconfined!' among the eight children as they dance a 'ring-around-a-rosie,' to which the twenty-four fish seem to jump an accompaniment."

Unrestrained, unconscious, unsoiled youth is the theme of the memorial fountain. The ideal Mr. Calder has sought to give expression to was one of joyous, vigorous, innocent youth seeking an outlet for energy and the natural pursuit of pleasure. Hence the dance, though there is nothing formal in the posturing of the figures, and it is more a romp than a terpsichorean endeavor with motif and with climax.

There are eight figures on the lower plinth represented in youthful revelling. Surmounting the central column is a naiad with cymbals, to suggest the rhythm of music. To the cardinal compass points sprays of water arch gracefully, falling into the upper basin, which overflows into the larger pool below, forming a curtain of water translucent and rich reflected colors from earth and sky.

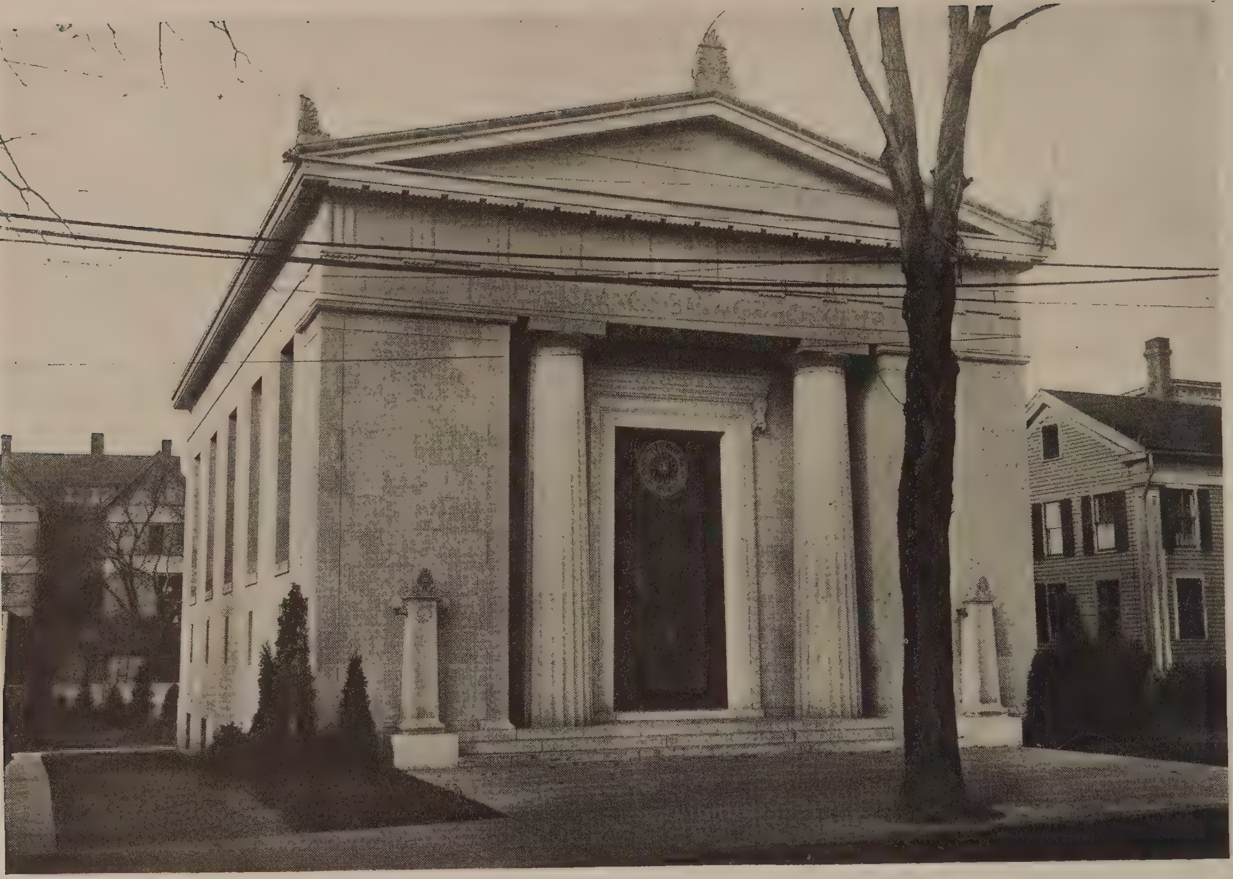
Mr. Calder is internationally known for his achievements in sculpture. He was acting chief of that department at the Pan-American Exposition in San Francisco, and personally designed the two colossal groups representing the nations of the East and West, which surmounted the arches of the court of honor. Henry Bacon, of New York, designer of the Lincoln Memorial in Washington and of other important and recognized work, planned the architectural setting for the sculpture.

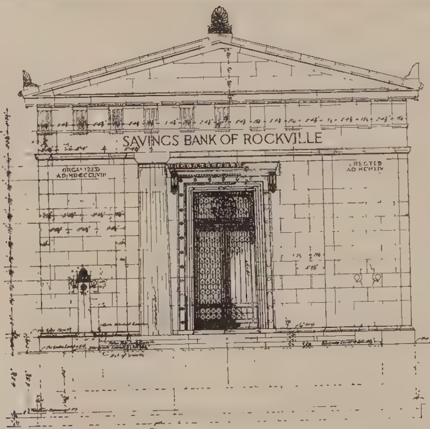
The new Washington group, recently unveiled, on the Washington Memorial Arch, in Washington Square, New York, is the work of Mr. Calder.



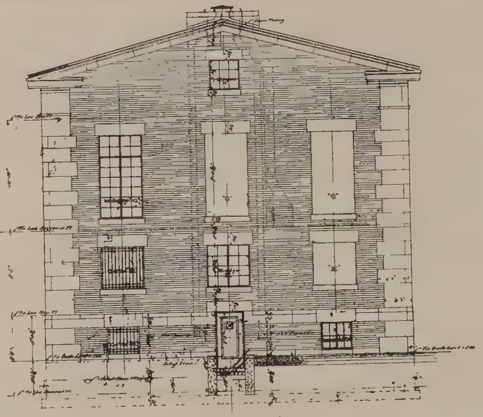
DETAILS, THE DEPEW MEMORIAL FOUNTAIN, INDIANAPOLIS, INDIANA.

A. Stirling Calder, Sculptor; Henry Bacon, Architect.

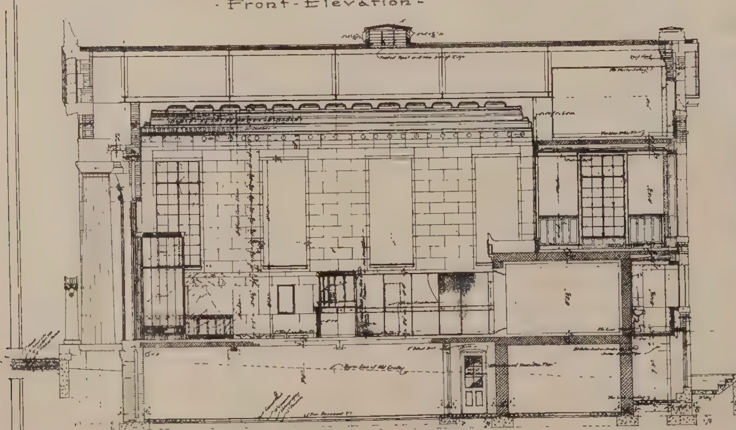




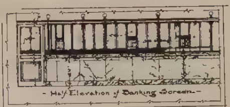
- Front - Elevation -

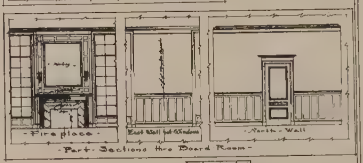


- Rear - Elevation -



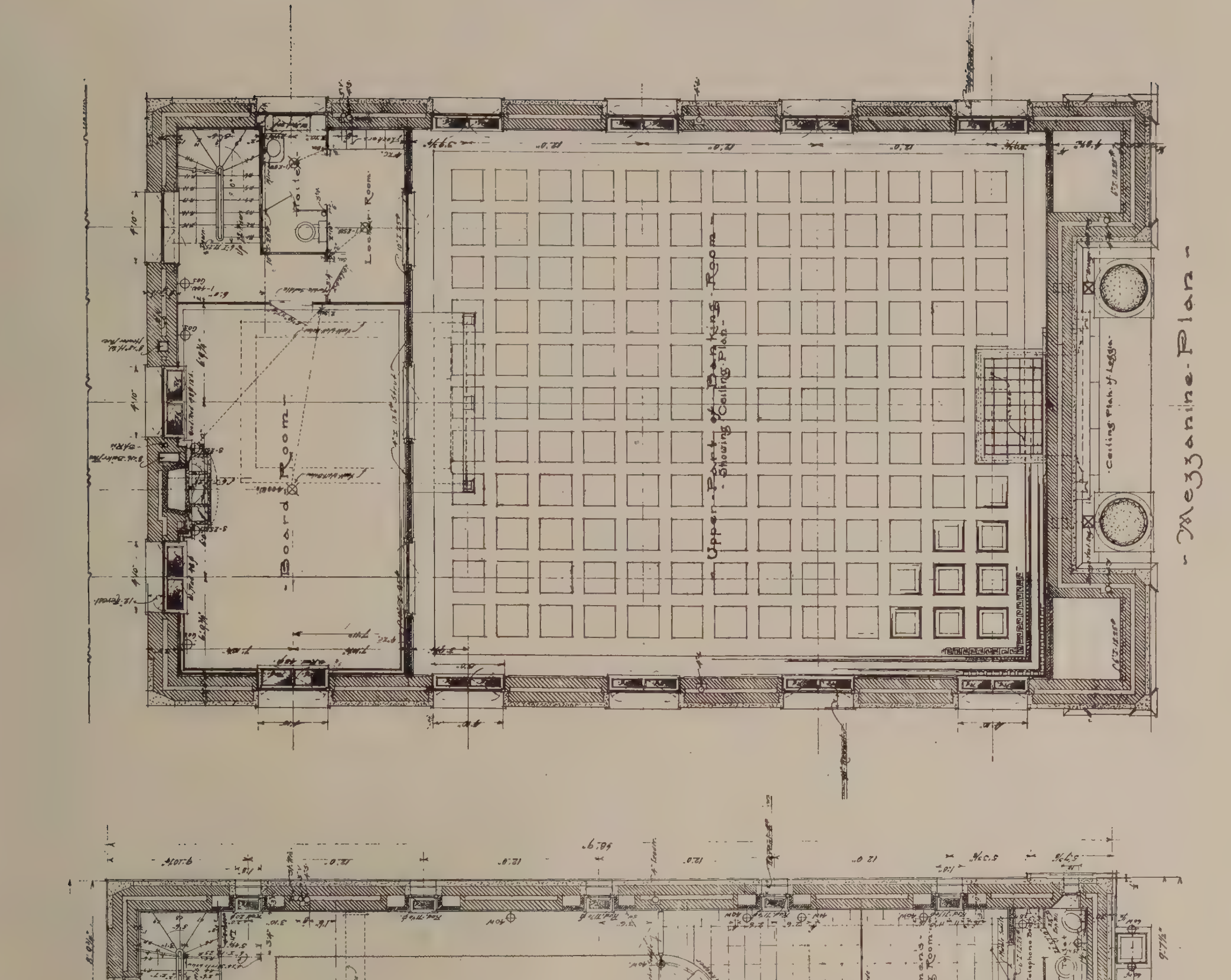
- Longitudinal - Section -





SAVINGS BANK OF ROCKVILLE, ROCKVILLE, CONN.

Montague Flagg, Architect.



PLANS, SAVINGS BANK OF ROCKVILLE, ROCKVILLE, CONN.

Montague Flagg, Architect.

Facts and Figures About Some Successful Housing Schemes

By Henry Atterbury Smith

THAT there is a shortage of workmen's houses is becoming evident even to the least observing. That such shortage in many localities will seriously impair our ability to deliver our utmost effort in our war programme is openly admitted. That governmental assistance is imperative has dawned on the most reluctant of us. But how this is to be accomplished is a matter for others than the designers and managers of successful real estate to solve. We can contribute such information as we have and respond in consultation about matters upon which we are authorities. As the necessary machinery for governmental aid is being organized by those qualified in these departments, we who have focussed upon the respective types can prepare and perfect and bring up to date the actual home or house for the use of such machinery.

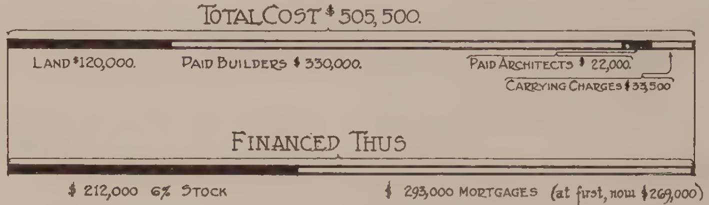
In the November number of the *Journal of the American Institute of Architects* is an article by Frank Backus Williams upon "Governmental Aid in Housing in the Light of Foreign Experience," which in small space gives information relative to government aid that is well worthy of careful study. That article should be referred to in connection with this. The government should seek to get as much health and happiness for a dollar as that dollar can produce. There has been an immense waste in money and lives due to carelessness and indifference to housing. Charity and philanthropy have framed all our laws in the past, and they can be none too proud of their success. Study the Bronx, in New York, which has been built since 1900 under such laws. Our New York law has been copied broadly.

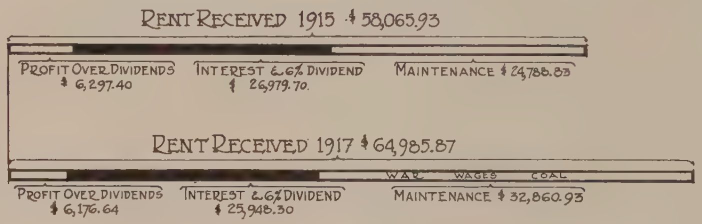
How can we make a dollar go the farthest for health and happiness in the varying necessities of conditions under which our working classes live? What shall be the various types?

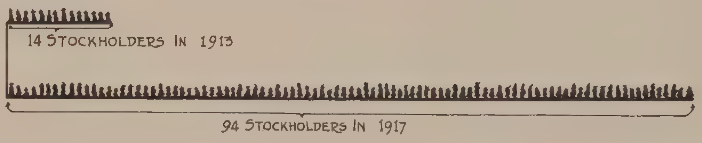
In response to a request from ARCHITECTURE to publish at this time actual results and data relative to housing schemes that have been erected as nearly on business methods as possible, the two companies here represented have allowed me to submit what follows as their contribution to housing knowledge that is so earnestly sought by our nation and other nations and industrial towns in every land.

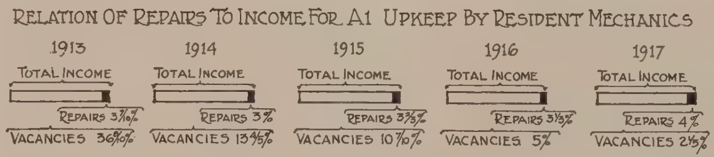
The data here given is taken from the treasurer's reports, and our work is public and of an educational nature, done to prove that good housing well designed and well managed will pay without endowment. It is well to explain that both our corporations look upon themselves as owners, and so the officers receive no salaries any more than an individual owner of a building pays himself a salary. The dividends upon the stock to the various stockholders, some of whom may be officers, is their compensation after the usual real-estate fees of 5 per cent of gross rents for management and other expenses have been paid.

The Open Stair Tenement Company was built over a period from 1911 to 1913, as the money was subscribed; by such an arrangement carrying charges on vacant land add seriously to the cost and eat into the income. The land was purchased for $120,000, a 300-foot frontage, 100 feet deep. The rest of the information is given diagrammatically.









These statements are interesting because there is such a difference of opinion as to what the cost of a building means. To the architect it is the sum of the builder's contracts. To the builder it seldom includes land, never carrying charges, surveys, legal fees, interest while waiting for income. To the owner it means everything, all charges up to the time the "income comes in." This company determined to distribute 6 per cent only until its mortgages are reduced to a 4-per-cent basis. It might have paid 4 per cent, or even 8 per cent, which would have reduced its indebtedness respectively just so much faster or slower.

The Open Stair Dwellings Company is a new company with about the same stockholders and officers as the former company. It is building in Harlem, where land was purchased at $4,500 per lot of 25′ x 100′. Two units back to back exist with a 216-foot frontage for, it happens, 216 families—a family per foot. The rent is $51,000 per annum, or $236 per front foot.

This building opened in the last weeks of 1917, and so there is only this information available:

Building 100 per cent full four days after completion.
Rents, 2 rooms and bath, $3.55 to $4.05 per week.
Rents, 3 rooms and bath, $4.65 to $5.05 per week.
Rents, 4 rooms and bath, $5.95 to $6.10 per week.

Three of the 1911 and 1912 units, one of which is entirely fireproof.

Nor are these rents high for the accommodations provided. Of course, there are good and bad bookkeepers in every walk of life, and people forget to add up how much they pay throughout the year for fuel, for heat and cooking and the wear and tear upon their own utensils and accessories. Good bookkeepers soon find that it is more economical to have the whole house heated from a central plant and equipped accordingly with all the resulting economies. These rents right in New York are not as high as Akron, Ohio; Bayonne, N. J.; or Bridgeport, Conn., where land is cheaper but wages higher.

Another matter of interest is this: some of the stockholders of the parent company released some of their stock at par to reinvest in the new enterprise. Five thousand five hundred dollars of this so far has been absorbed by the occupants of the building. In fact, $101,000 of the $212,500 has exchanged hands at par, and now there are ninety-four stockholders. This incident is of interest to the industries of towns needing housing, for if homes can be built upon a sufficiently wise business basis, the capital invested by the industry in a housing company can be gradually withdrawn and its place taken by that of the operatives, tradespeople, and others to whom a safe 6-per-cent investment is attractive in comparison to a 4-per-cent savings-bank; whereas it is not attractive to the owners of industries whose capital must have an opportunity for higher return on account of the opportunity for loss also. Besides, the industry, as a rule, does not like to be permanently involved in the business of housing, even as one of a number of stockholders in a housing company.

All kinds of adaptations can be made of the modification of this plan for towns, villages, or even for the open country, fewer stories high, larger rooms, less compact, introducing porches, etc.—anything that occurs in the individual house. These have been given in ARCHITECTURE of May, 1917, and other architectural publications.

It will be interesting to see how architects and engineers throughout the country utilize these ideas in working out further developments of non-intercommunicating multi-family houses, which I think have phenomenal opportunities for the reason that a steam-heated home was built in the former company for $505,500 ÷ 281 families = $1,800; in the recent company for $334,000 ÷ 216 families = $1,550, which, if a 5-per-cent mortgage is arranged, only calls for half these amounts to be raised to house a family.

SUBMITTED AT THE REQUEST OF THE HOUSING SECTION OF THE ADVISORY COMMISSION OF THE COUNCIL OF NATIONAL DEFENSE

	77TH STREET	146TH AND 147TH STREETS
Location	502 to 520 East 77th St.	210 and 211 West 146th and 147th Sts.
When built	1911 and 1912.	1917.
No. families	281.	216.
No. rooms	861 and 281 baths, *i. e.*, 1,142.	568 and 216 baths, *i. e.*, 784.
Accommodation	58 two rooms and bath. 154 three rooms and bath. 62 four rooms and bath. 7 five rooms and bath.	100 two rooms and bath. 96 three rooms and bath. 20 four rooms and bath.
Material	Brick walls, solid 2″ partitions, ⅓ buildings floors, and all fireproof.	Brick walls, solid 2″ partitions.
Cost of land	$120,000; $425 per family.	$39,000; $180 per family.
Paid builders	$330,000; $1,175 per family.	$250,000; $1,160 per family.
Paid architects	$22,000; $200 per family.	$15,000; $210 per family.
All other carrying charges	$33,500; $200 per family.	$30,000; $210 per family.
Total cost	$505,500; $1,800 per family.	$334,000; $1,550 per family.
Stock	$212,500; 6 per cent since 1913.	$163,600.
Mortgages	$269,000.	Not yet arranged.
Notes	$481,500; reduced $24,000 in four years out of earnings.	
Paid builders per room	$330,000 ÷ 1,142 rooms = $228.	$250,000 ÷ 784 rooms = $218.

One of six units in Harlem under construction. Two units completed and occupied.

RENTS PER MONTH

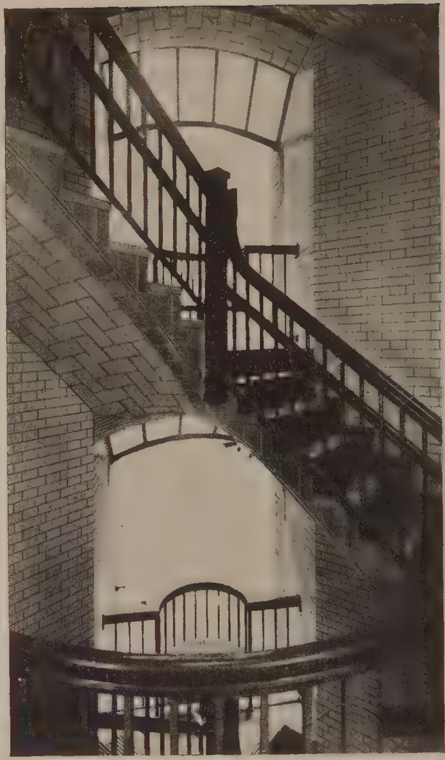
- 2 rooms and bath, including heat, hot water, porter service, $14.73 to $17.77 and $22.96.
- 3 rooms and bath, including heat, hot water, porter service, $16.03 to $21.67 and $27.30.
- 4 rooms and bath, including heat, hot water, porter service, $21.23 to $26.22 and $33.58.
- 5 rooms and bath, including heat, hot water, porter service, $26.00 to $27.95.

Character of finish: All built to last fifty years, built to own with a view to low maintenance.

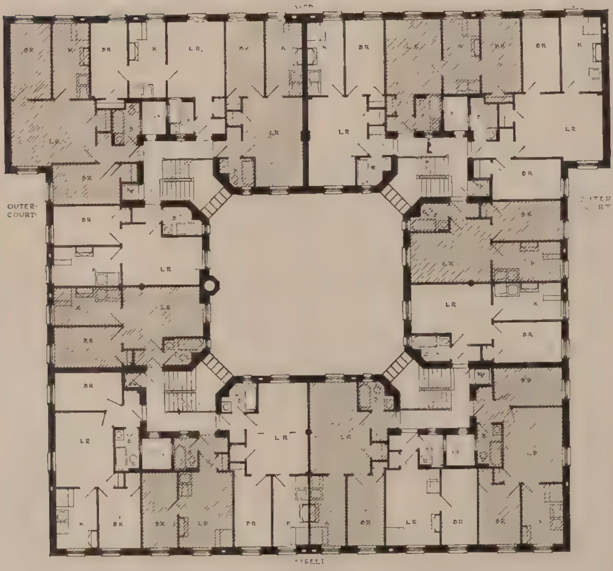
JANUARY, 1918

Condensed Data from Annual Statements of Open Stair Company of Extreme East 77th Street

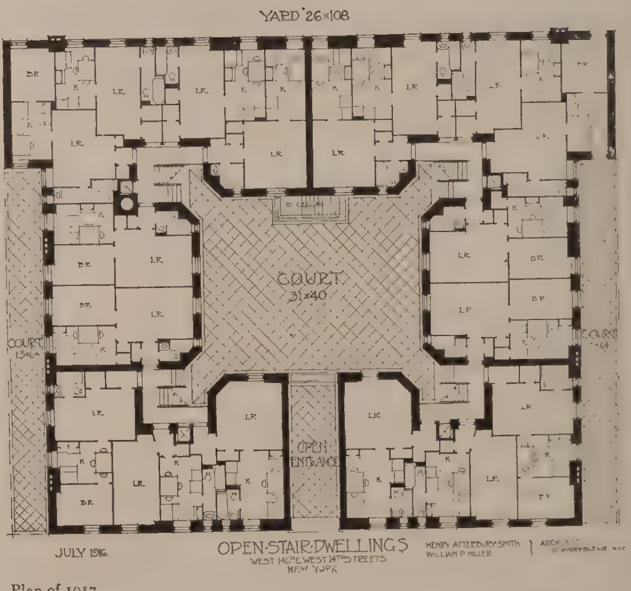
	1913	1914	1915	1916	1917
Profit over dividends....	2,603.37	5,591.03	6,297.40	8,978.90	6,176.64
Interest and 6 per cent dividend...........	17,489.25	27,267.67	26,979.70	26,453.36	25,948.30
Maintenance...........	20,968.67	23,160.85	24,788.83	26,352.83	32,860.93
Rents received.........	41,061.29	56,019.55	58,065.93	61,785.09	64,985.87
Stock 6 per cent.......	212,500.00	212,500.00	212,500.00	212,500.00	212,500.00
Mortgages and other liabilities against property..............	293,000.00	287,000.00	281,000.00	275,000.00	269,000.00
Total liabilities........	505,000.00	reduced, out of profits, to.....481,500.00			



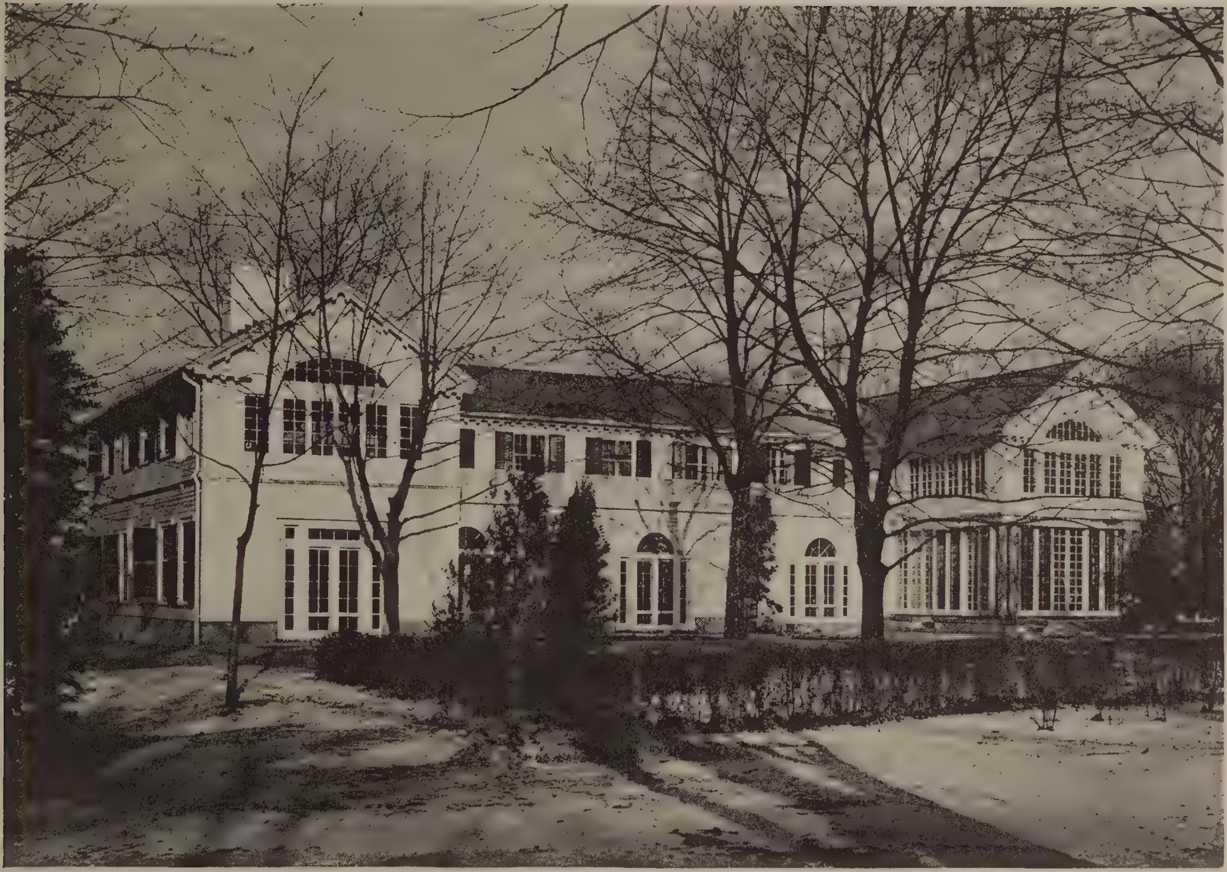
The Open Stair Feature.



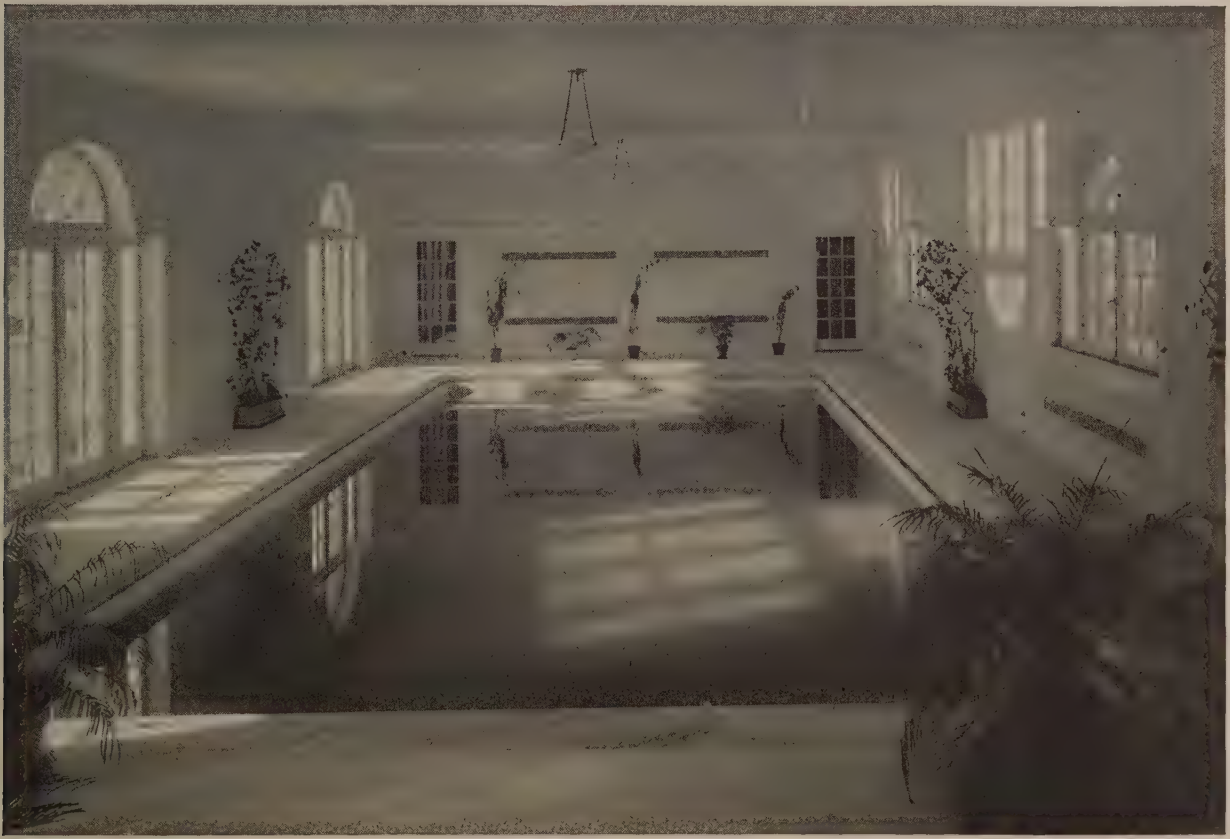
Plan of 1911 and 1912.



Plan of 1917.



EXTERIOR OF BUILDING CONTAINING SWIMMING-POOL.



INTERIOR, PRIVATE SWIMMING-POOL, H. S. BORDEN, RED BANK, N. J. Geo. S. Chappell, Architect.

An Architect's Pilgrimage Through the Middle West

By Frank E. Wallis, A. I. A.

ONE time having been a practising architect, and at this time, in common with many others, being wholly without practice, I started on a pilgrimage seeking instruction, encouragement, or a possible commission. In a greater sense, however, my pilgrimage was of the nature of a Johnny Why? Why? journey, as I am puzzled over the position that my profession occupies in the minds of the war-maker and other efficient business men. I decided to investigate the minds of other men in other cities. As architects we should be supremely useful to our government, our practice and habits of necessity compelling us to know men and material, to expedite and to anticipate the necessities of construction of all sorts, to avoid waste and pig-headed red tape and contention, and above all to get results. According to the information given me in Washington and by men in Wall Street, this seems to be somewhat of a delusion.

I fell asleep on my journey and, sleeping, I dreamed that I was listening to a proclamation being read in the public square: "Now, therefore, I, Woodrow Wilson, President of these United States—take possession and assume control, at twelve o'clock, noon, on the 28th day of December, 1917, of each and every real and approved architect, of his brains, his ability, his force, and his office, with Blank Blank as director-general." It was only a dream. I had been reading that momentous proclamation of the President wherein he took over the entire transportation system of the country; and, my wish being father to the dream, I dreamed my heart's desire. Let the artists and scene-painters do the camouflaging work—they are more fully trained and experienced in that art. It is the desire of every genuine architect in these United States to be employed or to be used in the serious and important work for which his training has fitted him, the work of planning, buying, and building schemes, of handling supply men and manufacturers, of hustling labor of any sort whatsoever, and of guarding the finances of Uncle Samuel as carefully as the finances of a client.

As to the director-general of the architects, there is no doubt but that Uncle Samuel could find many men equally as efficient as a certain director-general who once tut-tutted the committee of the American Institute of Architects, and decreed that post-office and other government buildings were to be standardized.

Herein is the kernel of our trouble, I believe, and the cause of our rejection as helpful citizens in the designing, buying, and building crisis which war conditions and the draft have forced upon the country. Uncle Samuel has commandeered food and fuel, textiles, bricklayers, plumbers and steam-fitters, medicine men, and engineers, but the architects rarely. I have started on a pilgrimage to discover, if possible, wherein lies this misunderstanding, beginning my Johnny Why? Why? journey in Wall Street among the men who have done things, who are doing things, and who should be well informed as to our ability, for they have been and are to be our clients. I began my study in psychology by demanding an answer to this query: Please tell me quickly, what particular picture does your mind conjure up when I say "architect" to you? "Oh, well, when the word 'architect' is mentioned, I see in my vision a nice chap, well dressed and with assurance, selecting wall-papers and furniture, and working over pretty water-colors of mantelpieces, country houses, or churches, and at intervals chatting entertainingly of Greek history and the Middle Ages."

This answer was so common that I was amazed, though I found in Milwaukee that I had not unearthed a great secret, for Mr. Schuchardt, a leading architect of that city, had received his shock from government officials in Washington. He had presumed to offer his services as an architect for the general good, and was informed that architects were of no use now, that men who could plan, construct, handle men, and hustle were needed, not architects.

It is curious, is it not, that while a merchant is one who handles merchandise, we do not confuse the merchant who conducts a notion-shop on Third Avenue with John Wanamaker, nor do we class Henry Ford as a manufacturer with Bim, the button man. Yet they are both merchants and manufacturers, while in the minds of Wall Street men and of Uncle Samuel all architects are the same breed of cats and the real ones suffer for the sins of the others.

As an illustration of this confusion, I must repeat a story of a young man of Wisconsin, who has been practising architecture. He was compelled by the new license law to identify himself as worthy of the title. The chairman of the committee told me that this young merchant, manufacturer, or architect, in presenting himself for examination, presented, as one of his credentials, one large diploma engraved with Old English script and decorated with huge seal and ribbon, wherein the public was informed that Mr. So-and-So had purchased the entire edition of the "Universal Book of World Knowledge," and that he was therefore qualified to practise architecture, plumbing, masonry, etc.

The person who conducts his business under the title of architect seems not always to be exactly the individual that would seem to belong to his job. He has too often made himself something different for public consumption, and it has pleased him to present one side only of his complex character. In doing this he has unconsciously lied to the public and to Uncle Samuel. He does this, I presume, so that he may wrap his sensitive and artistic qualifications in the napkin of professional dignity, and save his æsthetic delicacy from contact with coarse and vulgar commercialism. He Oscarwildes his real status, does he not? And for this he is to-day taboo and warned from the vicinity of real action.

The man-power of the nation has been called to the colors. The steam-fitters, the mason and building workmen of all classes have contributed their quota; the architect "as is," the class which plans the work for these crafts, which directs these performances and approves their ability, is not considered in the warp and woof of war performance. Why not, pray?

Of course, it is true that many men have offered their services individually, but rarely as architects, and these men are now doing good service. There are architects in the Y. M. C. A., in the camouflage, laying out hospital plans, and doing other useful things; but I maintain that few men, as architects, with their knowledge of men and materials, of finance and fine arts, of construction and transportation, and those other things which the architect needs must contain within himself, have been considered as of much or any importance. Look over our ship-building experience, the pendulum swings from a California lawyer to a Chicago engineer. These men have never built ships, nor indeed has the architect, but at least he has engaged himself in assembling fabricated structures in the perpendicular fashion, constructed of the same material as the ships and with a similar type of workman. Of course an architect can build ships.

To be continued

Some Comments on Secretary McAdoo's Proposed Stopping of All Home Building During the War

Honorable Franklin K. Lane,
Secretary of the Interior, Washington, D. C.

Dear Sir: Supplementing my telegram of the fifth instant regarding Secretary McAdoo's appeal for a cessation in home building, I am prompted to call your attention to the following additional points that have occurred to me.

First: During the past year, according to figures compiled for Bradstreet's, building the country over fell off about three hundred million dollars. Does it not follow that the federal government will lose the income tax on the three hundred million—to say nothing of State, municipal, county, and other taxes?

Second: I am informed that my income tax for the past year amounts to the unimportant sum of six hundred thirty-nine dollars and fifty cents, but I will be in a quandary as to how to meet the demand of the tax-collector when he comes around unless building conditions improve.

Third: During the last Liberty Loan drive the building interests in this community alone subscribed to a large percentage of the total quota assigned to this district. Many concerns prominent in this field now seem to be disposed, in view of Secretary McAdoo's request, to adopt measures for their own protection, which must inevitably lead them to a less generous response during the Liberty Loan drive next impending.

Fourth: The wealth of the country primarily results from the development of its resources and the expenditure of its energies through the employment of labor. If such employment is unnecessarily suspended, the accumulation of the country's wealth is correspondingly retarded; therefore, does it not seem reasonable to assume that Secretary McAdoo's order will be detrimental rather than beneficial to the high purpose which undoubtedly inspired its issuance?

Very truly yours,
Willis Polk.

Captain Aymar Embury, Fortieth Engineers.

Extracts from Letter of February 6, 1918, from March G. Bennet, General Manager, Samuel Cabot, Inc., Boston, Mass.

"SECRETARY McADOO'S statement advising against the building of houses during the period of the war seems to us unfortunate both in substance and method.

"An announcement of this kind, affecting tremendous amounts of capital invested in the building-materials industry, and hundreds of thousands of working men and women employed in the industry, it would seem should only be made after profound consideration and consultation with carefully chosen representatives of the industry from all parts of the country. If such consultation should demonstrate that the restriction was necessary, it would seem as if the announcement to the country should be a carefully stated explanation of the causes leading up to it and the benefits to be gained from it. With perfect acceptance of the patriotic purpose behind the announcement, we submit that such a tremendous blow to a vast industry should not be dealt in such a casual manner.

. . . .

"The industry is so great a producer of revenue to the government, and its condition is even now so serious, that it would appear that a vast number of other things were much more urgent than this apparently lightly uttered word against it, unsupported by any known consideration of such character as its importance warrants or full explanation of the circumstances leading up to it. The building industry is, of course, quite as patriotic as every other industry, and any necessary sacrifices will be as willingly met, but is it not entitled to careful and weighty consideration before being handled in this way?"

The New York Chapter of the American Institute of Architects Protests against the Barnard Lincoln

"Whereas, It has come to the notice of the New York Chapter of the American Institute of Architects that a movement is on foot to present and erect in prominent places in the capitals of one or more of the nations now allies of the United States replicas of Barnard's statue of Abraham Lincoln; and

"Whereas, There is ample and conclusive evidence that this statue does not adequately or correctly represent the personality of that great American; and

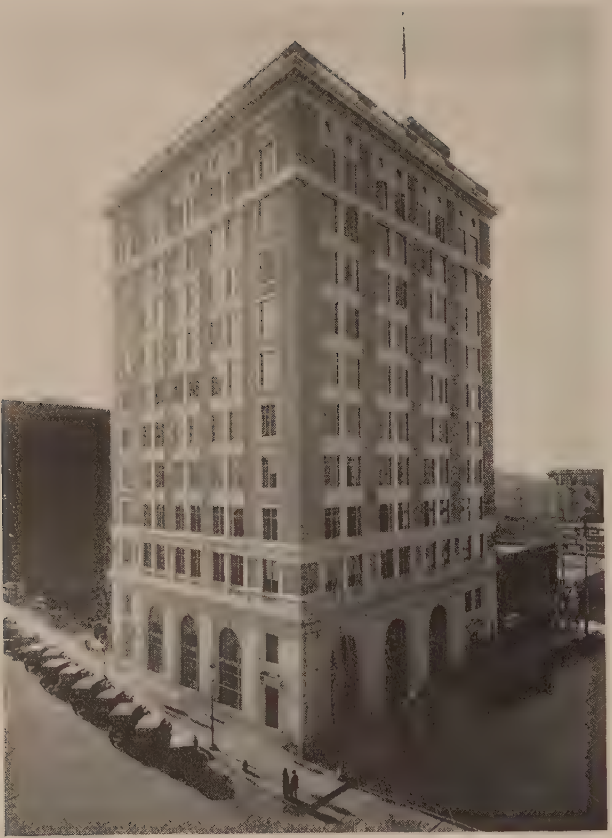
"Whereas, Many competent authorities, including this body, feel that the artistic and sculptural value of this work is open to question;

"*Therefore, Be and it hereby is Resolved*, That the New York Chapter of the American Institute of Architects protests against this movement, and the presentation of this statue to any government or municipality, on the ground that it is an unsuitable and improper representation of Abraham Lincoln; and further

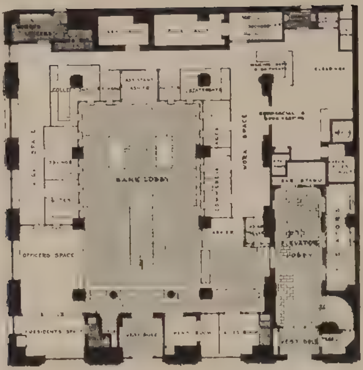
"*Be and it hereby is Resolved*, That a copy of this resolution be forwarded to the secretary of each of the Chapters of the Institute, to the secretary of the American Institute of Architects, to all architectural publications, and to the press."

The above resolutions have been adopted by the New York Chapter. It is hoped you will give them the widest publicity.

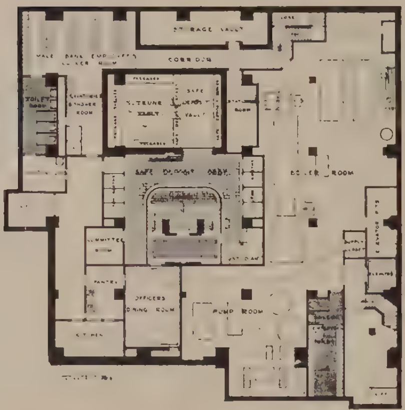
Stowe Phelps,
Secretary.



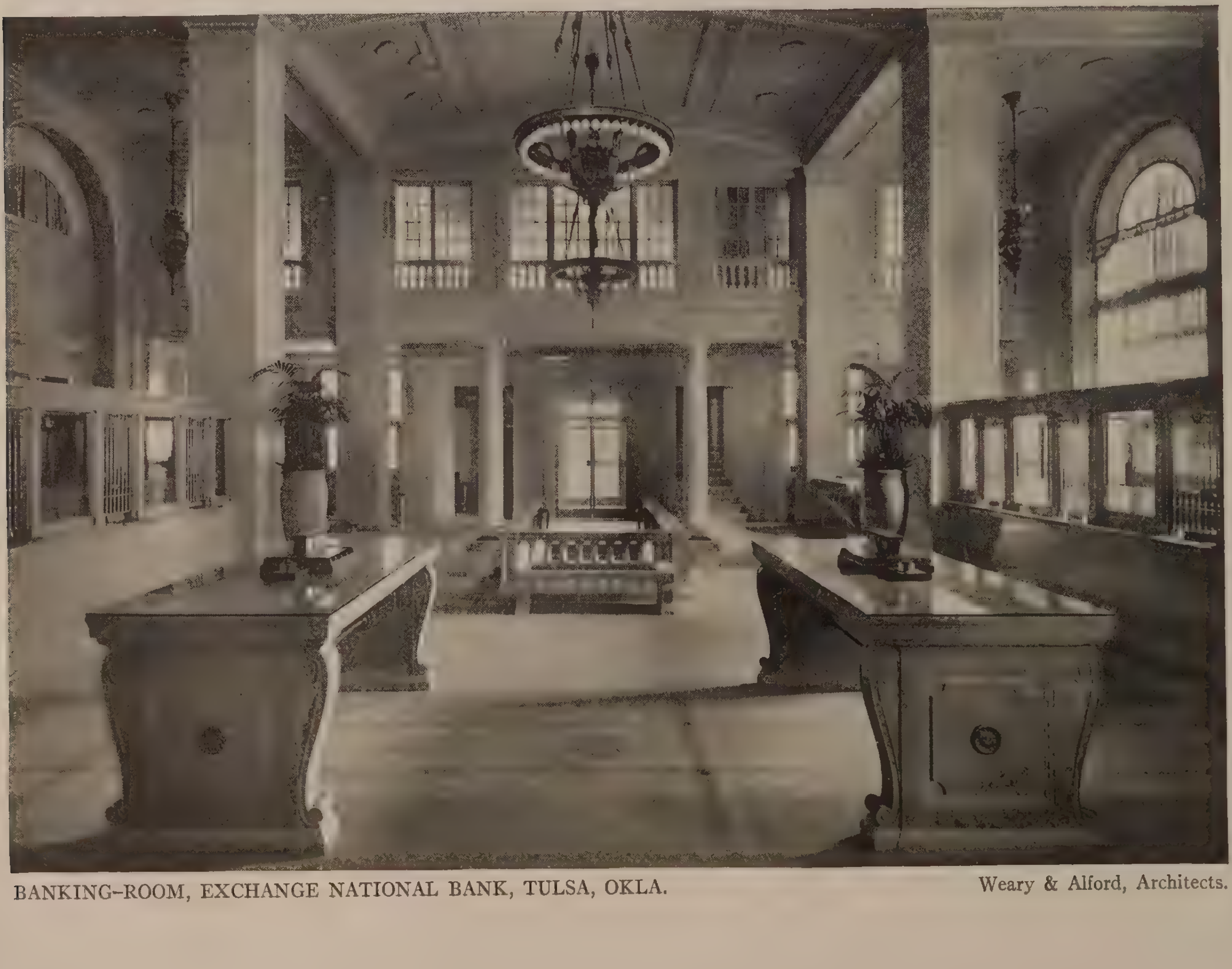
EXTERIOR.



FIRST FLOOR PLAN



BASEMENT PLAN



BANKING-ROOM, EXCHANGE NATIONAL BANK, TULSA, OKLA.

Weary & Alford, Architects.

H. H. McClintic Residence

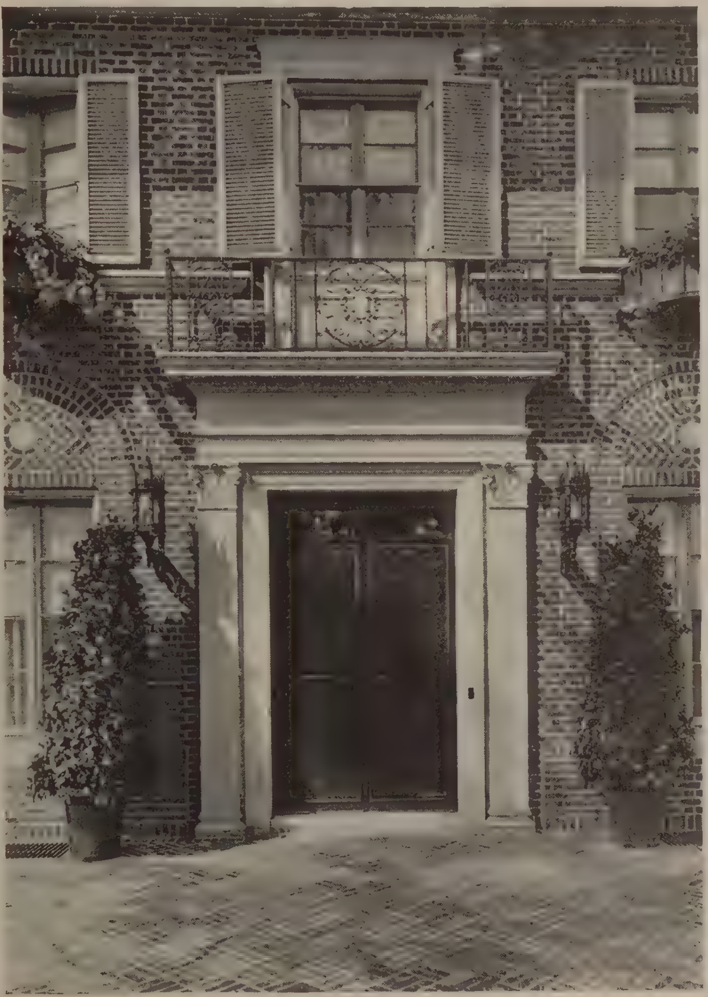
E. P. Mellon, Architect

WHEN we speak or read of domestic Swiss architecture the mind naturally reverts to the typical chalet, which abounds so extensively throughout the mountain regions of Switzerland, and which was originally constructed to meet the natural conditions of the steep inclines of the mountainsides and to withstand the prevailing snowstorms. In the lower and flatter districts, the conditions being more natural and normal, these chalets were not built.

The inhabitants of Switzerland were composed of three different races—French, German, and Italian. The domestic architecture for these different districts varied with the inhabitants, as it was impossible to have a single and unmixed style of architecture.

When the Renaissance developed we find the influence of the Italian monuments of the sixteenth century being adapted to the domestic needs of the Swiss. During the eighteenth century a great many country houses, or châteaux, were built in the simple neo-classic style, with little ornamentation; generally the roof, if wide-spreading, gave an air of comfort to the construction.

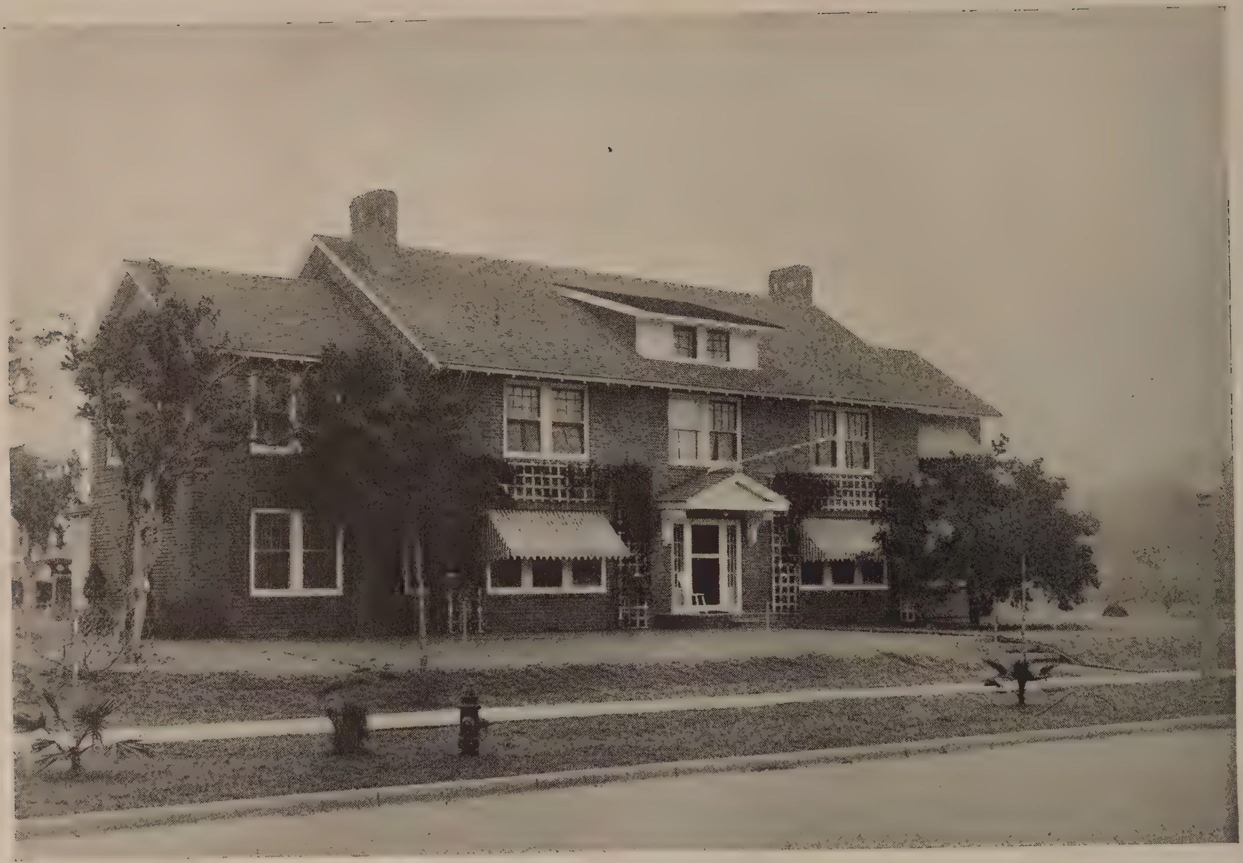
From such sources came the inspiration for the residence of Mr. H. H. McClintic, Beechwood Boulevard, Pittsburgh, Pa., designed by the architect E. P. Mellon, of New York and Pittsburgh, a longtime resident of Lucerne.

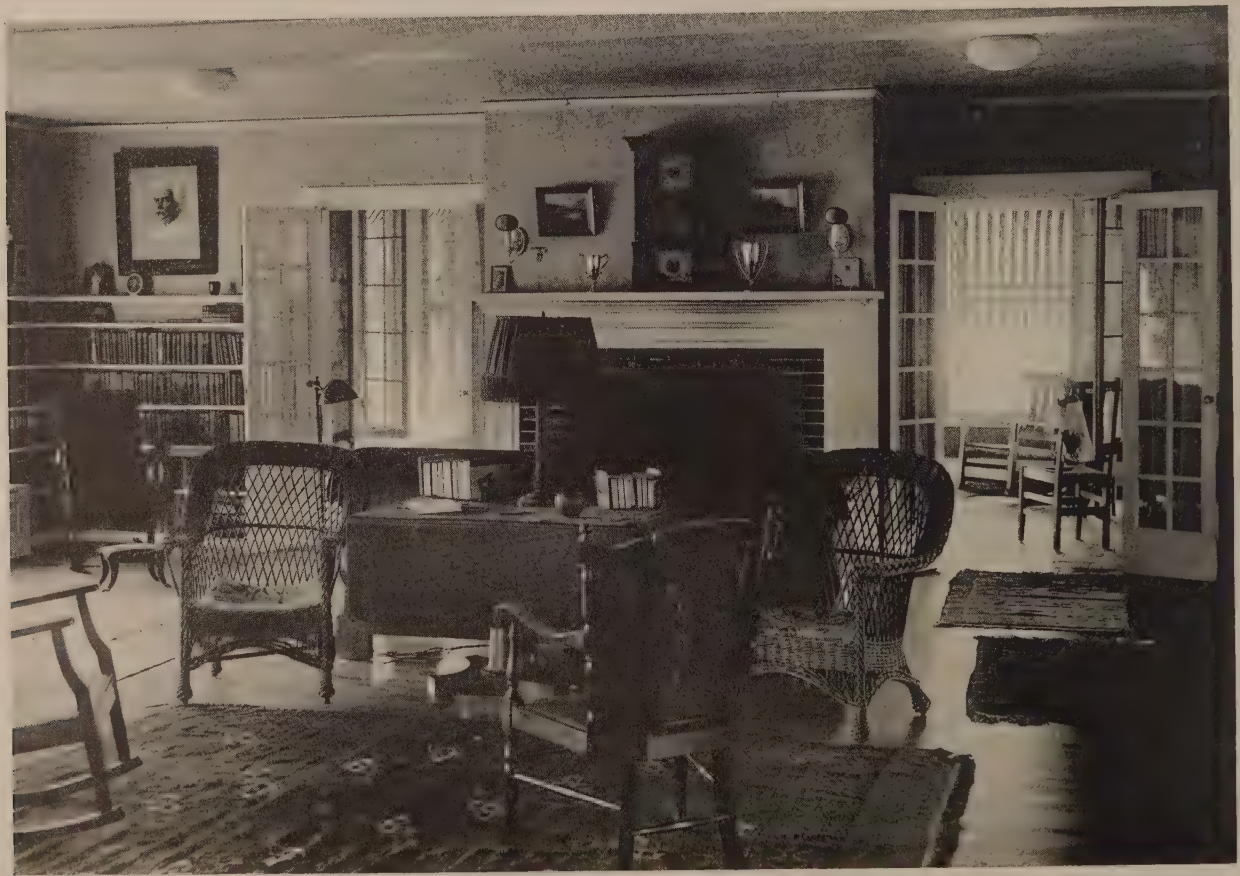

Entrance detail, House, H. H. McClintic, Pittsburgh, Pa.

When you see this house you realize and feel the influence and atmosphere of Switzerland in the spacing of the windows, the long, horizontal lines, the simplicity of ornament, soft coloring, the low pitch and deep overhang of the roof, and the pleasing arrangement of window-boxes, all of which lend an effect of harmony. The selection of face brick was unusually fortunate, being of horizontal texture, and of very dull, soft colors, varying from brown, dark red, and orange. The exposed beam ends of the overhanging roof are of natural oak oiled, and between them the panels are of deep sky-blue. The shutters on the house are of Italian blue-green, and all of the outside casements and exposed wood are of the same cream color as is the mortar. The deep cornice, the balusters of the terrace, the columns and the architraves of the sun parlor and porch, together with the details of the entrance, are of Indiana buff limestone. The detail of the main entrance is particularly noteworthy, it being very noticeable that it too shows the influence of Swiss originals. Attention should be called to the chimney-caps, which are different from anything usually attempted in this country. In fact, houses of this type, the Swiss-Italian Renaissance, are rarely seen in this country. The consistently designed exterior served as an excellent guide to the interior furnishing. An effort was made to retain the dignity of formal arrangement without the rigid atmosphere of stiffness.

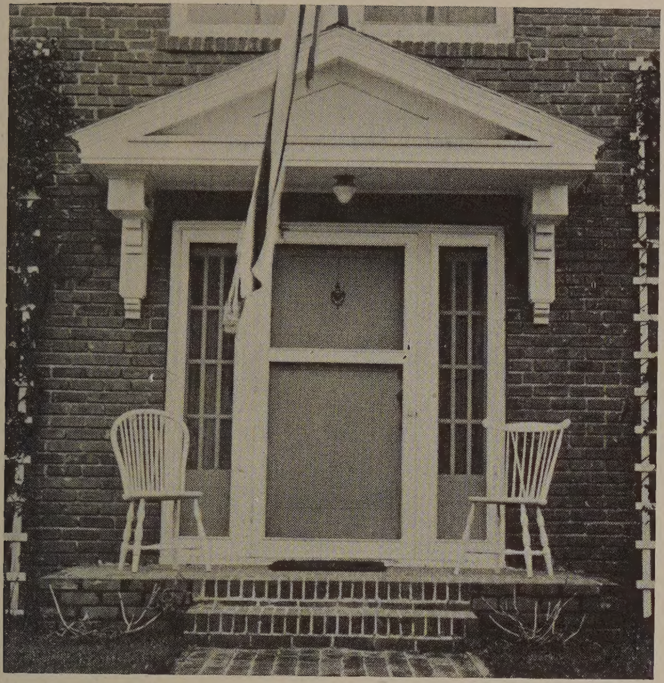
The architect's conception of the plan proved an exceedingly fortunate one. A great deal of attention, as will be noticed upon examination of this plan, has been paid to axes. The main axis starting from the terrace of the front door, runs through the entrance-hall, through the great hall, through the garden loggia, and through the centre of the formal garden, which extends by rising terraces and garden stairways, until it finally reaches the tennis-court. The cross axis starts at the porch of the entrance for vehicles, passes through a twenty-foot hallway, through the great hall, through a second twenty-foot hall, and through the breakfast-room, the centre of which commands the eastern gardens. At the intersection of these two axes in the great hall the vistas are very extensive. The walls throughout are painted in oyster-gray tones, a decided enrichment of color being introduced in the hangings, which are for the most part of plain materials. The floors, with the exception of the sun-room, are stained a deep shade of walnut brown. The furnishing of the various rooms is made especially interesting by the introduction of well-chosen antiques imported from Italy and Spain. The great hall, 20 feet by 41 feet, is a triumph in its splendid arrangement. Each end

Continued on page 82.

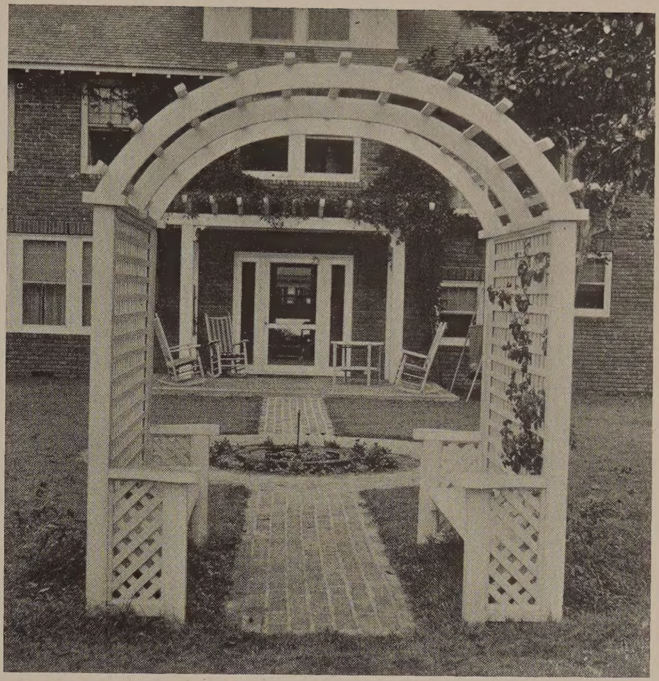




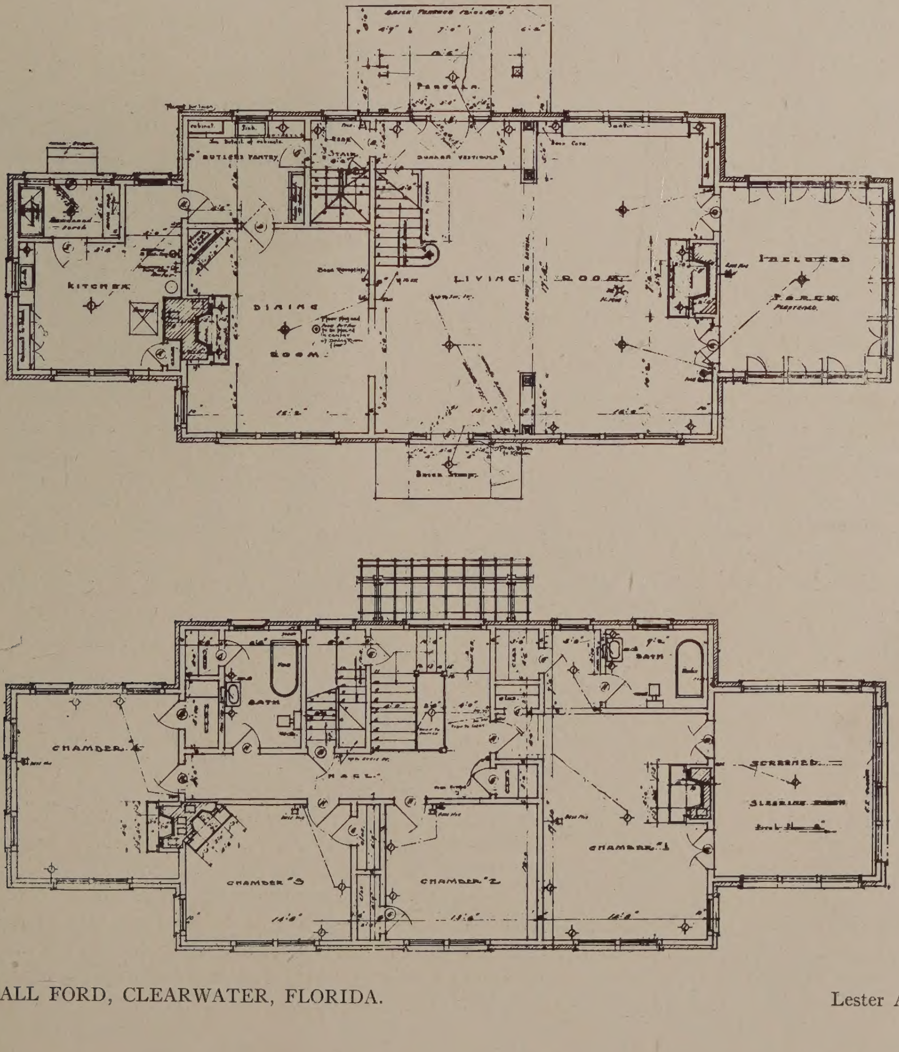
HOUSE OF SEWALL FORD, LIVING-ROOM, CLEARWATER, FLORIDA. Lester Avery, Architect.



ENTRANCE–DOOR.



ROSE–ARBOR AND LILY–POOL.



HOUSE OF SEWALL FORD, CLEARWATER, FLORIDA.

Lester Avery, Architect.

wall is composed of three arches, two of the arches on the eastern wall being blank. The ideal Italian stairway, 6 feet wide, is enclosed between walls and takes its position in one of the western arches. The risers and treads of the stairway, as well as the floor of the great hall, are made of teakwood. The Renaissance ceiling is composed of shallow coffers, and is delicately colored with different tints, gold predominating. The cornice is of old gold. The problem in furnishing the modern house, which follows the Italian in design and evolution, is to retain that charm and spirit so readily found in Italy and still combine with it the elements of comfort and homelike atmosphere demanded by our American traditions. This problem has been very successfully solved by Mr. Ekin Wallack, who is responsible for furnishings and decorations.

The main entrance-hall, 12 feet by 19 feet, leading to the great hall, is oval, and is striking in its simplicity, the cornice and moulding being most delicate; the walls and ceiling all colored in a tone of "egg shell," the trim being of *verd antique*. The floor is of black-and-white marble. The arrangement of niches, in which are placed brilliant majolica vases with plants, give a touch of gayety.

Another very extensive and pleasing axis runs from the sun parlor through the living-room, through the entrance-hall and the reception-room, in which, above the Italian mantel, is placed a large mirror which reflects the entire axis. The sun parlor is a spot of unusual interest in the house. The walls and barrel-vaulted ceiling are effectively decorated in the Raphaelesque manner, the floor being of tile combined with marble. It is most decidedly a relief from the overdone trellis designs, which have, to a large extent, dominated our modern sun parlors. The mantel is of Italian *travetine*.

The living-room and dining-room contain antique imported Italian mantelpieces. The walls of these rooms, as throughout the house, are tinted in very delicate shades, the living-room containing a narrow base and trim of Italian walnut.

The billiard-room is strictly mediæval in style and contains no trim, the plaster being returned into the reveal of the windows. The strong, well-designed cornice, with its deep dentil, is very striking, as is also the high Italian *travetine* mantelpiece.

The breakfast-room is panelled to the ceiling in wood, and is designed in very delicate Adam, painted yellow, the ornament being picked out with white. The passage leading to the breakfast-room and its corresponding passage have delicate barrel-vaulted ceilings.

Particular attention has been paid to the direct lighting of the rooms, which is a matter which can be satisfactorily accomplished by the abundance of windows, to which arrangement this Swiss style of architecture lends itself.

The amount of porches, loggias, terraces, etc., gives one the feeling of great openness. Contained on the liberal front terrace on either side of the main entrance are gardens, the arrangement of which, together with the window-boxes above, makes a beautiful blending of the outdoors to the rooms within, as also does the manner in which the house adapts itself to its surrounding lawns and gardens, a matter which is too often neglected in our country.

Legal Decisions of Interest to the Architect

These decisions appear monthly and are edited by Mr. John Simpson, the well-known lawyer

COMMISSIONS—EXCESSIVE COST

In an action by an architect for commissions claimed, the trial court found that the agreement was that the plaintiff should draw the plans and specifications for the remodeling of the defendant's theatre and supervising the work of construction for 5 per cent. of the total cost, provided, however, that this should not be reckoned on a cost in excess of $30,000. The plans and specifications were used. The plaintiff did not agree that the cost should not exceed $30,000, but he told the defendant after preparing preliminary plans that the cost should not exceed that figure. The building when completed in accordance with the plans thereafter prepared and submitted cost in excess of $77,000, but the court found that the excessive cost was not by reason of the carelessness, negligence, or incompetence of the plaintiff, and the defendant was not damaged on account of any representations by the plaintiff. There was a further finding that the contract between the plaintiff and the defendant providing for payment of commissions was made in good faith and without any fraudulent representations or purpose. It was held that the plaintiff was entitled to recover commission not being for the excess in cost of the building.—Headlund *vs.* Daniels, Utah Supreme Court, 167 Pac. 1170.

SUPERVISION OF WORK

An architect having charge of the construction of a building resided at some distance and came to the building only when he considered his presence necessary to a proper supervision of the work. Soon after the contractor began to place the finished woodwork and trimmings in the building, the architect was at the building in person and notified the contractor that the work would not be accepted. There was a provision in the contract against placing such woodwork until the plastering had dried. In an action by the contractor for breach of contract the North Carolina Supreme Court held that this provision was not waived merely because the architect's representative saw the work being done and made no protest, and hence the contractor's refusal to remove the woodwork when directed by the architect was not justified. The contractor, having admitted that he acted in violation of the contract in placing the woodwork before the plastering had dried, the burden was on him to justify his conduct.—West *vs.* Higgs, Hardee & Laughinghouse (N. Car.), 93 S. E. 719.

LIABILITY FOR COST OF SHOP DRAWINGS

A building contract devolved upon the contractor the duty of providing "shop drawings," but made their adoption and use in the building depend upon the approval of the architect. In an action by the contractor against the owner for breach of contract the West Virginia Supreme Court of Appeals held that the contractor was entitled to a fair and reasonable opportunity to present such drawings and have them considered and passed upon, and it was the duty of the architect, as agent of the owner, to accord such opportunity and allow reasonable time for modification or revision of unsatisfactory drawings and for presentation of new or different drawings. If, under such a contract, the architect, after having objected to shop drawings submitted and refused to approve them, declines to consider modifications or revisions, and new drafts thereof in an honest effort to meet the requirements of specifications and drawings furnished by him, and thus hinders and delays the progress of the work for such time and in such manner as to inflict financial embarrassment on the contractor, rendering it impossible for him to proceed with and complete the work, the owner is liable as for a breach of his contract, and the architect's certificate of the contractor's failure to prosecute the work, and his own opinion that such failure is sufficient cause to terminate the employment, affords the owner no protection. A liability upon a contractor to engineers for the cost of drawings the contract made it his duty to provide is a proper item of recovery against the owner if a breach of the contract warranting recovery is established, even though some of the drawings for which such liability was incurred were disapproved and rejected by the architect.—Berry *vs.* Huntington Masonic Temple Assn. (W. Va.), 93 S. E. 355.

DISCHARGE OF SURETIES

A building contract authorized the owner to make changes in the work to be performed thereunder, and provided that the increase or decrease in the cost resulting therefrom should be added to or deducted from the contract price, and that any agreement for changes made in writing should not affect the liability of the sureties. The contractor, by making the desired changes and receiving full payment therefor without having the agreement for the changes reduced to writing, waived that formality. The Minnesota Supreme Court holds that, as such waiver did not affect the contract of his sureties in matter of substance, they were not released thereby in the absence of an express stipulation to that effect. Payments to the amount of three-fourths of the actual value of the work then performed were by the contract required to be made monthly. The fact that, in consequence of paying these amounts as the work progressed, the owner had paid more than three-fourths of the contract price before the completion of the work did not discharge the sureties.—Milavetz *vs.* Oberg (Minn.), 164 N. W. 910.

BUILDING RESTRICTIONS BY CHARTERED COMPANY

The charter of a development corporation provided that, for the purpose of restricting nuisances and of compelling a uniform system of improvements of the settlement, the company was "authorized and invested with power" to incorporate into any deed of conveyance made by them, whether in fee simple or otherwise, a clause or condition forbidding the sale upon the premises of any spirituous or intoxicating liquors, and to require any grantee of the company to make and maintain such style and character of improvement, on the lots conveyed or on the streets fronting thereon, as to the company might seem most expedient for securing a uniform system of development and improvement throughout the settlement. The New Jersey Court of Errors and Appeals construes this provision as meaning that the company could pass a general resolution or by-law containing the restrictions as to the use of the premises conveyed by it, and insert a covenant in the deed merely binding the grantee in general terms to abide by the by-laws; and it was not necessary to insert the restrictions in the deed.—Heyniger *vs.* Levinsohn (N. J.), 102 Atl. 631.

ARCHITECT'S AUTHORITY—SUBSTANTIAL PERFORMANCE

In an action for a balance alleged to be due on a building contract, the defendant contended that the work had not been done according to the contract. The contract authorized the architect to determine the "construction and meaning of the drawings and specifications." The Colorado Supreme Court held that this empowered him to decide whether drawings or specifications should govern in case of conflict between them, though he could not waive substantial compliance with the contract or make material changes in the form of or materials for the building. The plans were changed so as to make porch columns longer and larger than those shown in the plans. Because of this change the architect directed the use of Oregon fir instead of New Mexican pine in the columns, thinking it was better for the purpose. This change did not affect the appearance of the columns. The court held that the change did not come within the rule protecting an owner's right to have the building constructed according to his wishes as expressed in the contract.—Stewart *vs.* Breckenridge, 199 Pac. 543.

DELAY IN PERFORMANCE—EXTRA WORK

A contract to make alterations in a building provided that they should be completed by October 1, but the owner gave the contractor a considerable amount of extra work. The largest item of this work was given out early in October, and required the erection of an additional room on the roof of the building. The work originally contracted for could not be completed until the changes on the roof were made. In an action for balance due on the contract, the New York Appellate Division held that the owner could not recover damages for the contractor's failure to complete the work by October 1, as she had waived and made the term of the contract impossible of performance.—Klein *vs.* Young, 168 N. Y. Supp. 526.

SUBSTANTIAL PERFORMANCE

In an action to recover the balance alleged to be due the plaintiff under a building contract, wherein the amount claimed was $1,276.95, the defendant alleged failure to perform, and counterclaimed damages by reason thereof of $1,000. The contract price was $5,329. The jury rendered a verdict for the plaintiff of $1,000. On appeal this verdict was set aside for the reason that it was not supported by the weight of evidence on the question of substantial performance. The plaintiff gave evidence that, assuming the defects and changes existed as claimed by the defendant, these could be cured at an expense of $882. The defendant's evidence covering the cost of curing the alleged defects placed it at $1,344. It was held that if defects existed to the extent of even $882, the plaintiff could not recover, taking the contract price into consideration. It was also held that the fact that an inspector of the city building department, and an inspector in the bureau of health passed the building while in process of erection did not preclude the defendant from showing violation of the Building Code or of the health laws in the construction of the building.—Brainard *vs.* Ten Eyck, 168 N. Y. Supp. 116.

POWER TO BIND BOARD FOR ARCHITECT'S SERVICES

The St. Louis Court of Appeals holds that a building committee of a local board of commissioners of a city as trustee, whose powers are "to examine into and report upon the expediency of erecting buildings, exhibit plans," etc., had no power to bind the commissioners for services of a firm of architects where another by-law created the office of architect and an architect had been appointed.—Barnett *v.* City of St. Louis (Mo.), 198 S. W. 452.

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